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AUGUST 1964

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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I have just recently been transferred here and much to my surprise I found that a square dance club does not exist here in Naples, Italy. Therefore, I intend to do something about it.

The Flamingo Club (for Enlisted Men) has agreed to sponsor a square dance class and so far we have just under fifty members to sign up for the class.

My one handicap is that I cannot call patter so I found another airman who used to call at "barn dances" and he is very eager to learn how to call for square dances.

I have never had a subscription to your magazine but I feel it will be a valuable asset to our program...

Frank Dunnigan
Naples, Italy

Dear Editor:

We read Sets in Order from cover to cover and enjoy it very much. It has helped us a lot in our square dancing. We are sending a picture of our daughter who has square dance dresses, too, and loves them...

Clair Vergason
Nichols, N.Y.



Young Miss Vergason

Dear Editor:

Needless to say, we here on the Island of Guam look to Sets in Order as our link with
(Letters continued on page 38)

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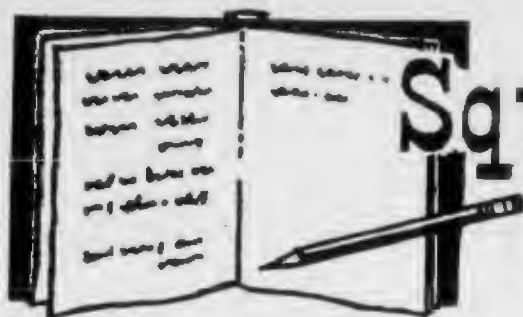
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TEMPLE CITY



Square Dance Date Book

- Aug. 1—Helena Centennial S/D Festival
Civic Center, Helena, Mont.
- Aug. 1—Jackass Jamboree Square Dance
Union-Legion Hall, Kellogg, Idaho
- Aug. 7-8—Annual Free Penn State Festival
Campus, State College, Pa.
- Aug. 8—1st Ann. Blue Star Jubilee
Sam Houston Colis., Houston, Texas
- Aug. 8—Festival at State Fair Grounds
Douglas, Wyo.
- Aug. 8—Kilowatt Burners S/D Festival
Flathead Lake, Polson, Mont.
- Aug. 9—Pre-Camp Trails End Dance
Champion Danceland, nr. Warren, Ohio
- Aug. 10-15—11th Ann. B.C. Square Dance
Jamboree, Penticton, B.C., Canada
- Aug. 11—Warren Co. Fair Square Dance
Roseville Park, Roseville, Ill.
- Aug. 13-15—2nd Ann Overseas S/D Reunion
Commun. Bldg., Green Mtn. Falls, Colo.
- Aug. 14-16—6th Wisconsin S/D Convention
Longfellow Jr. H.S., Wauwatosa, Wisc.
- Aug. 16—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- Aug. 19-20—Kalamazoo County Fair Square
Dances, Fairgrounds, Kalamazoo, Mich.
- Aug. 20-22—Lethbridge Gladiolus S/D Festival
Lethbridge, Alberta, Canada
- Aug. 21-22—Western Square Dance Festival
H.S. Gym, Riverton, Wyo.
- Aug. 21-22—First Hawaii Annual State Con-
vention, New Arena, Honolulu, Hawaii
- Aug. 22—Rainier Teachers & Callers Guest
Caller Dance, Armory, Tacoma, Wash.
- Aug. 22—Snohomish Co. Annual Jamboree
S/Dance, Evergreen Jr. H.S., Everett, Wash.
- Aug. 25—Platte Co. Fair Square Dance
Grandstand, Columbus, Nebr.
- Aug. 28-29—Star Spangled Banner S/ Festival
Civic Center, Baltimore, Md.
- Aug. 29-30—Central Coast Square Dance Affair
Veterans Hall, San Luis Obispo, Calif.
- Aug. 29—S.E. Colo. Council Jamboree
Commun. Bldg., Green Mountain Falls, Colo.
- Aug. 29—First Haylofter Jamboree
Convention Hall, Ocean City, N.J.

(please turn to page 44)

Sets in Order

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and for the general enjoyment of all.

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GENERAL STAFF

| | |
|---------------------|----------------|
| Editor | Bob Osgood |
| Assistant Editor | Helen Orem |
| Contributing Editor | Chuck Jones |
| Subscriptions | Jane McDonald |
| Business Manager | Jay Orem |
| Advertising Manager | Marvin Franzen |
| Dancer's Walkthru | Becky Osgood |
| Record Reviews | Merl Olds |
| Art Department | Ross Reeder |
| Photographer | Joe Fadler |
| Art Consultant | Frank Grundeen |

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SINGING CALLS

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Key: F Tempo: 145 Range: High HA

Caller: Ben Adams Low LC

Music: Standard 2/4 — Accordion, Clarinet,
Drums, Guitar, Bass

Synopsis: (Break) Circle — ladies chain — circle —
corner swing — ladies chain — whirlaway —
promenade next. (Figure) Heads promenade
half — swing opposite — face middle, pass
thru — split two — round one — star right —
allemande — do sa do — corner swing —
promenade.

Comment: Music is lively and dance is well timed
and conventional. Recorded very fast and most
callers will want to slow it down (note tempo
above). Rating: ☆☆

RAGGED BUT RIGHT — Lore 1065

Key: F Tempo: 127 Range: High HC

Caller: Johnny Creel Low LD

Music: Western 2/4 — Piano, Banjo, Guitar
Drums, Bass

Synopsis: (Break) Circle — allemande — swing —
ladies star 3/4 — allemande — weave — do sa
do — promenade. (Figure) Heads lead right,
circle to line — up and back — pass thru —
wheel and deal — double pass thru — first
left, next right — right and left thru — cross
trail — allemande — pass one — swing —
promenade.

Comment: Danceable music and acceptable tune.
Dance patterns are conventional and interest-
(Reviews continued on page 48)

HOW TO USE THE RECORD REPORTS

| | |
|-----|--|
| HF | |
| HE | |
| HD | |
| HC | |
| HB | |
| HA | |
| LG | |
| LF | |
| LE | |
| LD | |
| LC | |
| LB | |
| LA | |
| ELG | |
| ELF | |

Each report gives an analysis of the record
and the dance. The shaded area in the
chart indicates the voice range used by
most recording companies. By comparing
the voice range letters in each analysis
with those on the chart, you should be
able to determine the record's suitability
to your voice. Occasionally a report will
be starred (*) in which case you will find
the calls reproduced in the Workshop sec-
tion of the same issue.

Some of the square dance records reported will have
rating symbols at the end of the "Comment" section.
These represent the opinion of the reviewing committee.
Symbols used indicate as follow: ☆Average, ☆☆Above
Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.
No rating will be shown for Sets in Order records as the
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Is it the Caller's fault when beginners drop out?


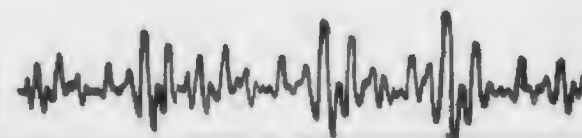
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AS I SEE IT

bob osgood

August 1964

NOT JUST ONCE, but many times in the past, we've talked about the advantages of square dancers traveling together to visit other square dancers, to attend a festival or a convention, or to go all out and *see the world*.

This past month hundreds and even thousands of square dancers came from all parts of the United States to attend the big convention held in Long Beach. En route to and from the convention dancers, in cars, in trailer caravans, in trains or busses, discovered that "getting there was half the fun." Utilizing schedules of summer dances (Sets in Order, June 1964) and summer camps, a great number of dancers discovered how much fun lies in planning a true square dance vacation.

We'd like to add to some of these stories by telling you a little bit about our recent experiences traveling with seventy-eight square dancers throughout one corner of our world.

We Visit the Orient

THE TIME WAS JUST RIGHT for a square dance. We'd flown more than 6,000 miles from the United States to Tokyo in a matter of hours. We'd visited the major sights of this fabu-

lous capital city of Japan, traveled into the cherry blossom land around Nikko, and had an opportunity to shop in Tokyo's leading department stores. Now we were to have our first Japanese square dancing experience.

Three large busses painted olive drab with the initials U.S.A. printed on the side of each one picked us up at the entrance of the Imperial Hotel that Tuesday, May 5. Then, driving through the downtown sections of Tokyo, past parks and industrial districts and through the suburbs, some forty-five minutes later we pulled up to the Green Park School, where the first square dance of our Orient Junket would be held.

Crossing the school grounds, we could hear the sounds of a large gathering of dancers. Then, when we stepped into the main gymnasium-type building, we were greeted by hundreds of square dancers forming a huge double lane that snaked back and forth across the entire length and breadth of the hall. This formed a *gauntlet* for each of our dancers to walk through as he was greeted personally by the Japanese and Americans who were to be our dancing hosts for the evening.

May 1, 1964. Departure time for nine squares of dancers about to take off for Tokyo and the Orient.



Never have we had a more wonderfully warm welcome than this and finally when the last of our dancers passed through the reception line and the Grand March started, there was hardly an empty spot on the huge floor,



Some of our group try on getas — a Japanese shoe — for the next square.

so great was the number of dancers.

The dancing ability of the Japanese was amazing. Most of these young people were in their late teens or early twenties. Some did not speak or understand English (any announcements were translated into Japanese) and it will always amaze us how perfectly they followed every call. We gave them no walkthrus, but soon discovered that they were up-to-date on anything and everything and were exceptionally smooth and comfortable in their dancing.

When it came to doing the rounds, we were amazed to find that although they had not previously done some of the dances on our

list, they would follow close behind one of our couples and do the waltz and two-step routines *simply by watching and following*. Before the evening was over, we had an opportunity to dance to some of their callers and were quite enthused with the ability they demonstrated.

One gets an overwhelming feeling of appreciation coupled with amazement and satisfaction when he realizes that he is in an activity that cuts across all language barriers and allows him to feel completely *at home* even though he may be thousands of miles from his home club area.

There is much to tell and so much to remember concerning our American Square Dance Workshop Junket to the Orient this past Spring. Seventy-eight of us made the tour. They were from eleven states. All were square dancers and all were getting their initial view of this part of the world.

Together we traveled for ten days through Japan, then flew to Bangkok, Thailand. There we were met by Dick and Margo Baughman and other square dancers and enjoyed the sights of ancient Siam and modern Thailand. We even had an opportunity to square dance with representatives of the SEATO nations who were gathered in Bangkok to hold meetings on explosive Far East problems. These men and women, some of them sitting on opposite sides of the conference table, left their concerns for a brief time while they square danced with members of our group to Bob Van Antwerp's calling.

From Bangkok, our jet flew us by the way of Kuala Lumpur to Singapore, land of Somerset Maugham and the wonderful old-world luxuries of the Raffles Hotel.

Next it was Hong Kong where the majority

In Kyoto, Bob Van Antwerp (arrow) called for some of our men with Geisha partners.



In Hong Kong we travel by sampan for a first hand view of the harbor.





In Tokyo we have a ball with the local square dancers. Those with cameras had a field day.

of our members discovered that prices on cameras, tailored suits, tape recorders, etc., were so low that they kept extremely busy buying things in order to "save money." Hong Kong harbor, the floating cities of junks, a view from a hill across the rice paddies into Red China, and one fantastic experience after another, made Hong Kong one of the highlights of our square dance junket.

Next came Manila and our trip by hydrofoil to Corregidor. Though it was hot in the Philippines, the huge open air ballroom of the Manila Hotel housed a hundred or more square dancers from many parts of the country. Foremost among our recollections will be the appearance of the famed Baranggay dancers who put on a performance of Philippine dances in our honor. Following the show, members of our group were invited to join the Philippine dancers in their Tinikling or Bamboo Dance. Then, to reciprocate, we invited all the Philippine dancers to dance with us. And, to the accompaniment of an eight piece native band, we danced the simple patterns to the delight, not only of the local dancers but of the cameramen of the United States Information Service who photographed the events of our entire stay in that country.

Next came the final leg of the trip and our visit to Hawaii. The elegant Meeting House of the Princess Kaiulani Hotel was the scene of our last night banquet-square dance and representative members of all the square dance clubs in the Islands joined with us in bringing our Orient junket to its happy conclusion.

We'll never cease to be amazed at how smooth and wonderful a tour of square dancers can be. It actually doesn't matter whether the group travels a hundred miles on a visita-



Chopsticks became the rule rather than the exception and everyone entered into the fun.

tion to another square dance club or, as in our case, when it covers more than 22,000 miles, visiting, sightseeing, shopping and dancing.

It was a wonderful experience for us all. And Bob and Roberta Van Antwerp join Becky and me in speaking for the seventy-eight happy dancers in saying "thank you" to all the square dancers who were such perfect hosts and hostesses throughout our trip. A very special thank you goes to Carl and Tamae Sims who took care of the arrangements for our big dance there in Tokyo and also to Bette Schulze for her wonderful help in Manila.

To all of you who made our trip so enjoyable "thank you" from the bottom of our hearts. To those of you who have never made a square dance trip, here's hoping that one day you will join us in seeing the wonders of the world as they unfold to a group of pleased square dancers.

Reports still to come

AS YOU READ THIS the National Square Dance Convention is just coming to a close. The First University Leadership Conference for Square Dance Callers at UCLA is history and we have packed our duds and headed for the 2nd Annual Reunion of Overseas Square Dancers being held in Colorado Springs the 13th, 14th and 15th of this month.

Immediately after that, we'll be having the time of our lives at the Lloyd Shaw Fellowship—the forerunner of all square dance institutes—also being held in Colorado Springs. Then it will be Peaceful Valley with Karl and Mabel Boehm and Don and Marie Armstrong. We'll bring you reports on some of these things in coming issues.

Responsibilities and Attributes of A GOOD SQUARE DANCE CALLER

By Bill Walker — Kent, Wash.



DID YOU, AS A CALLER, ever stop to think what are your real responsibilities? Do you feel that going to a hall and calling a dance for three hours is all that is required of you? Think about it. You are a professional and because you are, you are obligated with certain responsibilities.

Let's consider for a moment the word "professional," in the terms of an amateur. "Amateur" originally implied a taste or liking for some activity rather than an expert knowledge of it. Amateur nowadays means one practicing an art without mastery of its essentials. "Professional," on the other hand, means (1) "conforming to certain standards of a profession"; or, (2) "engaging for livelihood or gain in an activity sometimes pursued by amateurs," as Mr. Webster says.

Right off the bat you are saying to yourself, "I'm certainly no amateur because I know all the essentials of calling."

You know how to breathe when calling; you know how to emphasize commands; you know that smiling while calling helps your enunciation; you know how many beats it takes to do each action; you always know where everyone is in a square, etc.

If you were in need of legal service some time you would get the best lawyer you could possibly find, wouldn't you? In essence you would expect the best possible service for your money. When a square dancer walks in the front door of your hall and plunks down *his* money, he expects the same thing—the best possible service.

He may have heard about your calling ability but there are other things which will determine whether you have a successful dance and whether or not you will attract that dancer to your next dance. Let's take a look at some of them.

1. YOUR ATTITUDE. If you stand up there looking down your nose at these people, giving

them the impression that you're doing them a big favor by being there, you might as well stay home the next time. If you are friendly, they'll be friendly; if you're happy, they'll be, too. In other words, you are the deciding factor in establishing the mood of your crowd. Your attitude is admittedly contagious.

2. FLOOR CONDITION. Maybe the club you call for has the responsibility of seeing that the floor is right for square dancing. But guess who is going to get the blame if things are not just right. If your floor isn't good, it will take your dancers longer to complete the calls; some will sit out most of the evening; your timing may suffer; your dance will be slower. It is almost impossible to create enthusiasm when your dancers are either just concentrating on staying upright on a slippery floor or "picking 'em up and laying 'em down" on a sticky one. *You* make sure the floor conditions are right.

3. SOUND. You can be the best caller in the world but if your dancers can't hear or understand you, it couldn't matter less. The kind, size, number and placement of your speakers or enclosures can solve your problem. If you can't work it out yourself don't be too proud to ask for professional help from a good sound man, or help from some other caller who's an expert. Your dancers will be forever grateful and you'll be a happier caller.

4. YOUR APPEARANCE. Most of you have clubs that you call for regularly. Are you aware of what influence you and your *taw* have on these club members? Let's look at it. If the caller and *taw* are neat and attractively dressed at all times, the club is going to copy these attributes. If, on the other hand, you dress without concern for your appearance, your dancers will tend to do the same thing and it won't be long before your whole club has a disheveled air. If you are a professional, look like one and you'll have a nice-looking club, too.

5. SEQUENCE. How many times have you started out with a full floor only to find that after intermission snack your floor is only about one-half to two-thirds full? Don't you find that you have to work like a pack mule to get the enthusiasm back to the point where it was before the break? If these things are true, consider changing your snack time to after the dance. This gives people a chance to visit without being hurried, to get better acquainted and to think about the next dance.

Set an Example

In summary, do the best job of calling on

the best calls you can find. Set an example for your dancers in both dress and personality. Provide the dancers with good floor conditions and sound. Consider your sequence for the benefit of the dancers—not for your own.

Give them your best for their money. You wouldn't be worth a cracked copy of Patty Cake Polka without your dancers. Your purpose, as a caller, is to provide the dancers the means by which they can most enjoy themselves. If you are a professional in the true sense of the word, you will make every effort to accomplish this at every one of your dances.

BIRTHDAY PARTY DANCE INTERNATIONAL

By Louise Dempster Trenton, Ontario, Canada



LAST APRIL 18 was the day of days—a birthday party dance in Trenton, Ontario, featuring Dick Leger, of Warren, Rhode Island. It all started a few months before when the RCAF Trenton Pairs and Squares received word that Dick Leger could not make the proposed calling trip to their club in April.

The reaction was, of course, “if we can't move the mountain, let's move *to* the mountain.” Correspondence flew between the two spots and behold—Dick had a date open—his birthday, April 18. Would we meet him half way? Well, we would.

Halfway between Trenton Air Base and Warren, R.I., is exactly 300 miles and at a point called Gloversville, N.Y., a very active square dance area.

More correspondence and “Duke” Miller, caller in Gloversville, had the dance all set up. Dancers from near and far were invited to Dick's Birthday Party, along with the 40 Canadians representing six different clubs, coming by chartered bus.

And Then the Trip

And what a bus trip, with 300 miles to travel, have supper, dance, eat again and return 300 miles. Departure time was 11 A.M., arrival at Gloversville 6:30 P.M., followed by a banquet supper with Dick and Sue Leger as honored guests.

How to make that many hours on a bus enjoyable? That's easy—have a sing-song, play bingo (each of the ladies provided a suitable

novelty prize), numerous stops and at every stop—a *square dance*, with a small, battery-operated record player the Pairs and Squares Club caller, Ernie Dempster, was able to provide. The dancing was a source of amazement to customs officials, restaurant managers, service centre operators and Thru-Way travelers.

The evening dance was the finest and Dick gave all the dancers an evening to be long remembered. The Gloversville Do-Si-Do Club was presented with the Banner of the RCAF Trenton Pairs and Squares; “Duke” and Jean Miller were made honorary members of the Ottawa Stetson Strutters Club and the Legers were presented with an engraved copper plate on behalf of all the Canadians present. The Gloversville club in turn presented Dick and Sue Leger and the Dempsters with beautiful kid gloves, a community product.

Lunch followed the dance, with a special birthday cake for Leger and at the stroke of midnight the Canadians Cinderella-ed into their bus for the 300-mile return journey.

At 7 A.M. all were home, safe, tired, happy, and thoroly convinced that square dancers—American and Canadian—are the greatest people in all the world. We are so proud and thankful that the borders of our countries are so open that this fine show of international friendship, cooperation and enthusiasm was able to take place. It is a credit to our representatives in government and to our Canadian and American citizens.

OVERSEAS DATELINE



Turkey . . . The Turkey Trotters, dancing at Karamursel Air Station by the Sea of Marmara, are thriving nicely. The club was formed by a small group of enthusiasts and organized in March, 1963. Their first big dance with a live caller, after dancing to records, was the following August, with Keith Gulley calling. Hugh Dimmery arrived on the base and calling for the club fell to his lot. In late August George and Shirley Dehn started a new class and another new class was started off the station in the thousand-year-old city of Yalova, at the American Community Center, by Dimmery. More classes and an increasing membership in the club so that now eight squares are dancing, demonstrates the popularity of the activity. The Turkey Trotters meet each Friday at the Dependents School. Bob Benson is the club president. On May 2 their first Annual Spring Square Dance was planned by the Trotters, with workshops, dinner at the NCO Club and an evening dance. Ten squares were expected to attend.

Guam . . . At the present time there are four open clubs on the island of Guam, with some 120 dancers. Each club conducts almost continuous classes. All dancers are personnel of the Air Force or Navy, or attached civilians. The Big Trouble is, as always at the far-flung bases, the constant change of personnel. The length of a tour of duty on Guam is 18-24 months. Dancers come without experience in either dancing or club management and depend faithfully upon written material such as the SDASC Training Manual for callers and the SIO Organization Handbook for club work. Basic Movements of Square Dancing and the Indoctrination Handbook, also products of Sets in Order, are used to great extent and at least one copy of Sets in Order is received by each club each month. —MSGT. W. W. Carter

England . . . The Swingin' 8's planned the 1st East Anglia Round-up for May 9 at the Recreation Center, RAF Bentwaters, near Woodbridge, Suffolk. Chris Vear was the caller

and the schedule included a Barbecue as well as plenty of dancing to music by the String Busters.
—Al Drummond

The European Assn. of American Square Dance Clubs celebrated their Spring Jamboree in England this year on April 3-5. Four hundred plus dancers participated in the festivities and all enjoyed meeting new friends as well as the dancing. Friday evening was given over to a Get Together dance at Victoria Halls, Bloomsbury Square, London, with a chance to meet members of the hosting British Assn. of American Square Dance Clubs. On Saturday the Gym of the Air Force Base at South Ruislip, Middlesex, was also the base of Jamboree operations. A callers' session, round dancing and a fashion show were programmed. After a 3-course meal the Grand March led into dancing to "Kuzin" Tommy Cavanaugh's music. Sunday continued with more of the same, more eating and the Ender Upper Dance. Callers were Jim Floyd, John Kaltenhaller and Tom Grogan from the U.S.A., Tommy Cavanaugh from England. Dot and Jim Floyd supervised the rounds.

Aruba, Netherlands Antilles . . . Young Arubans from 16 to 26 years have shown an interest in square dancing and are being taught by Henry Goodwin. The language problem slows things up a bit but the enthusiasm is high. Two or three squares also dance weekly in San Nicolas and in Trinidad, B.W.I., two groups have sprung up, started by people who originally learned to square dance in Aruba.

Japan, Bangkok, Singapore, Hong Kong and Manila . . . These major cities in the Orient are still recovering from the recent invasion of nine squares of dancers who descended upon them in May. For pictures of the operation, see page 9 of this issue.

WHAT ARE THEY DANCING?



A SPOT-CHECKING LOOK at typical dance programs of the day reveals the following, from various locales around the country. Round dances are indented. This is a regular once-a-year feature usually found in the January issue. However, we thought that it would be interesting to take a second look at the midyear point to see how the programs compare. With as many as forty new singing calls coming out in a single month, it is understandable that programs will be affected by the quantity of new releases. You might check your own programs and those of the various clubs you enjoy to see how they might compare.

Westchester, Calif.—Dominos Club—2 years old—18 squares—Caller, Don Stewart and guests

| | | |
|-------------------|-----------------------|--------------------------------|
| Churn the Butter | Hash | Understand Your Man |
| Spin the Wheel | Hello Dolly | Bill Bailey |
| Clover In—and Out | My Heart Skips a Beat | Stolen Heart |
| Clover Leaf | Two-Timin' Blues | When the Saints Go Marchin' In |

(Instruction and review on above.) Round dances not reported but are programmed.

Marysville, Calif.—Covered Wagon Squares—6 years old—24 squares—Caller, Dick Houlton

| | | |
|------------------------|-----------------------------|--------------------------------|
| Warm Up Hash | Fold Figures | No round dances were reported. |
| Hello Hello Hello | What a Lonesome Life | Tandem Squares |
| Square Thru Series | Wheel and Deal | Rainbow 'Round My Shoulder |
| Happy Life | Two-Timin' Blues | Tavern in the Town |
| Star Thru Series | Swing Thru Series | Don't Let Me Dream |
| Star Figures | Stairway to Paradise | Understand Your Man |
| Walking to Kansas City | 8 Chain Thru Series | Hello Dolly |
| Swing Star Thru Series | How Come They Always Say No | Dream Train |
| Cocoanut Grove | | Fireball Mail |

Pensacola, Fla.—Quadrilliers—6 years old—5 squares—Caller, Ed Remy

| | | |
|-------------------|-------------------|------------------------|
| What a Day | Sweet Poppa | Don't Talk About Me |
| Traveler Hash | Wheely | Wheely Much More |
| Lonesome Two-Step | Golden Gate Waltz | Danke Schoen |
| Big Daddy | Fiesta | Green Eyes |
| You Are the One | Blue Hawaii | Things |
| Siesta in Sevilla | Cry Baby | Green Door |
| Whippemwell | Wheely More | Whirlwind Hash |
| Gold and Silver | Momma Don't Allow | Light in the Window |
| Fiesta | I Hum a Waltz | Walkin' to Kansas City |
| | | Hi Lili |

Trenton, N.J.—Jolly Promenaders—10 years old—15 squares—Caller, Charlie Kides

| | | |
|-----------------------|---------------------------------|------------------------------|
| Square Thru Hash | Loop the Loop | Petticoat Parley |
| Gold Diggers | Jose | Let a Smile Be Your Umbrella |
| Things | Missouri Knothead | Day Dream |
| Acey Ducey Hash | Kentucky Home | Just a Little Street |
| Lonesome Two-Step | 3/8 Short | Grand Hash of Newer Basics |
| Charlie's Junk | Star and a Daisy | Who Can I Count On |
| Down by the Riverside | Just Another Polka | How About That |
| Wildwind | Think | Sleepy Time Gal |
| Neapolitan | Swing Star Thru & Busy "B" Boys | Aces Up |
| By San Francisco Bay | Joan of Arkansaw | Star Crazy |
| Like Move Dad | Quickie Breaks | Walking to Kansas City |
| Crackerjack | Little Brown Gal | Mannita Waltz |
| Siesta in Sevilla | | |

INTERESTING PEOPLE IN SQUARE DANCING

*Connie Connaughton
Anaheim, Calif.*

CONNIE CONNAUGHTON of Anaheim, Calif., is not only a square dancer and square dance caller, particularly noted for her work with children, but she is a talented artist who designs decorative items and teaches others how to make them.

It was during World War II, on Catalina Island, that Connie was introduced to square dancing for a U.S.O. program there. Later she worked with the "Duel in the Sun" records so much she memorized the figures.

After the war Connie started a program for tourists in the Hospitality House on the Island. Once the caller did not arrive so she took over the mike. That she made a hit was proved when she was asked to continue calling on Saturday nights. The following summer she was assigned the job of calling in Avalon Town Square for outdoor dancing. This was back in 1948.

By 1950 Connie had her own P.A. system and was calling in Avalon 3 nights a week. This led to forming clubs for the winter season. During this time Connie also made trips to the mainland and put on dances for the Pasadena and Monterey Park Recreation Departments.

Smiling Connie Connaughton forms a focal center for her Skirts and Flirts pre-teen dancers.

Connie, at right, offers help to a student in her crafts class.



In 1955 Connie moved to the mainland and was soon calling regularly there. A junior group called the Wagonettes, which she formed at the now-defunct Sunny Hills Barn, is still going in another location. She started a pre-teen group of 6th and 7th graders and groomed them for exhibition work at various California functions and benefits. Since the small fry also wanted to get in on the dancing, Connie started the Skirts and Flirts.

In 1960 Connie set up a square dance program for children at 3 schools in Fullerton. The PTA got in the act and they had 135 children dancing all thru the school term.

One day, while in the Recreation office Connie met the Arts and Crafts director and just mentioned that she had much experience in that field. She was recruited immediately and by the end of the season was in charge of the Crafts exhibition on "Round-Up Day." The following fall she set up a creative arts program for children.

A program for adults was requested and



Connie was there to fill the demand. Here they made "objects of art" out of gleanings from the trash barrel. For instance: wall sconces from coat hangers; wall plaques from cast off corsages and place mats; exotic Christmas candles from chair-legs, salad bowls and spools, the candle decorated with old jewelry and braid.

Connie won three special awards in 1963 for an unusual candle cup display for the table; for a flower arrangement in the old chair-leg holder; and for a lovely display of panorama Easter eggs made of cleansing tissue over balloons!

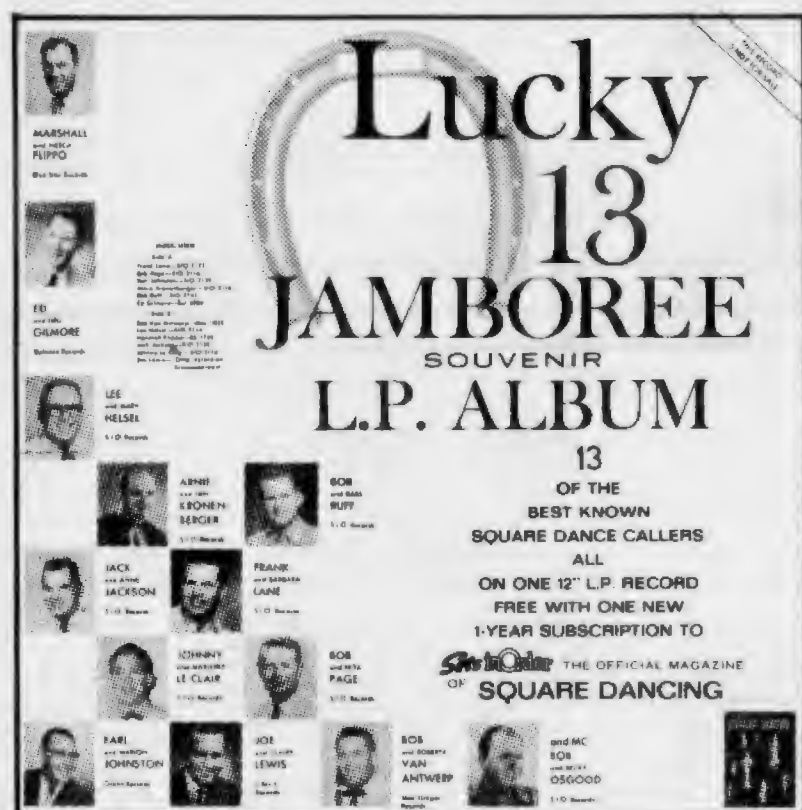
At the present time Connie has two classes for adults, specializing in "Connie's Whimsies." They use the new plastic resin, making hanging lamps, trivets and "stained glass" ornaments. Egg cartons offer fascinating raw material for decorative items; the Connie-ites make jewel boxes, collages from sea shells.

In the admirable position of being potentially a "prestige" activity square dancing does attract people of unusual merit and ability in more than this field alone. Recognizing this, Sets in Order is inaugurating a series of articles devoted to the background of outstanding individuals in the world of square dancing. Called "Interesting People in Square Dancing," it will present profiles on dancers who are also engaged in interesting activity outside of their square dance hobby.—Ed.

There's just no end to the ingenuity of this gal.

Returning to the other phase of busy Connie's schedule, each summer she has a very special dance with a very special caller—Jerry Helt of Cincinnati, Ohio. This is more special than usual because Jerry is Connie's son-in-law, his wife being the former Kathy Connaughton. Connie has another daughter, a son, her husband Frank and 5 grandchildren to take up any slack in the daily program.

A MOST UNUSUAL SQUARE DANCE JAMBOREE!



Some time ago the thought occurred to us, wouldn't it be a tremendous project to bring twelve of the most popular, most typical, and enjoyable callers from all parts of the country into one hall for one jamboree. Then we thought further that it might be even more fun to make such a jamboree available to any square dancer in the world who might wish to enjoy it in his home or his club hall. This, of course, meant a 12" long playing record, and bringing these twelve together on one record involved quite a challenge. First, the record companies were approached. Then we went to the callers involved and found them all most enthusiastic over the idea. A master plan was drawn and each caller recorded a patter call typical of his style. Then Bob Osgood of Sets in Order added the introductions as M.C.

Today the album is ready to be enjoyed by dancers everywhere. Thanks to all of these callers, Marshall Flippo, Ed Gilmore, Lee Helsel, Jack Jackson, Earl Johnston, Arnie Kronenberger, Frank Lane, Johnny LeClair, Joe Lewis, Bob Page, Bob Ruff, and Bob Van Antwerp, who contributed their time and calling ability. And thanks to the Balance, Blue Star, Grenn, J Bar L, MacGregor and Sets in Order recording companies, this unusual collection has become an actuality.

It is *not* for sale. Anyone who would like to have a copy may have one *free of cost* simply by submitting a *new* subscription to Sets in Order. For details, see the advertisement on page 2 and also the handy mailing envelope that appears on the opposite page in this issue of Sets in Order.

STYLE SERIES:

WAGON WHEEL ALLEMANDE and WAGON WHEEL SPIN

Wagon Wheel

Allemande left and a right
to your girl

It's a wagon wheel so make
it whirl and you make
it spin

Men star left as you come
back in

Now the hub flies out and
the rim flies in

It's a right and a left and
you're going again

A right hand whirl and
another wheel

The faster you go the better
you feel

Now the gents step out and
the ladies sweep in

It's a right and left and
you're going again

Find your partner, find your
maid

There she is boys —
promenade

THE OLD WAGON WHEEL ALLEMANDE is still with us and pops up every once in a while in a recorded call or in an evening of fun dancing. Like the catch all eight family of dances, this requires a certain amount of body and arm work and moving into a star prome-

nade pattern. First, let's look at the original pattern as presented to us many years ago by Lloyd Shaw.

In the particular series of illustrations shown here our dancers start from a square formation (1). An allemande left (2) opens the movement and as the dancers return to home they turn their partner with a right forearm swing (3). After going full around and just as the men are reaching the center for a left hand star, they give the girls a firm but gentle "push" with the right arm, turning them in a right face or clockwise direction (4). As the girls spin, the men move forward and into a left hand star and the girls, moving around





the square in the direction of a promenade as they twirl, finish their spin and hook their left forearm in their partner's right for a star promenade (5).

On the call "the hub flies out and the rim flies in" the men back out of this circle as the girls move forward (6) and as they complete the turn each girl reaches across with her free right hand, taking the right hand of her partner (7). The man stops as he pulls the girl across (8) and in front of him to balance slightly back (9). Pulling by his partner he moves in the direction of a right and left grand, giving a left to the next (10), then a right forearm to the next where he repeats the

movements shown in figures 3 through 10 with the other ladies as they come to him until he finally reaches his own partner to promenade home or follow the next command of the Caller.

A variation on this wagon wheel allemande is the wagon wheel spin. Each man and lady dancer turns by the right forearm all the way around (11). After reaching the starting point of his turn the man gives the girl a slight shove with his right forearm (12), then as he moves forward into the center of the square he makes a right face turn, faces the girl at the end of her right face spin (13), gives her a left forearm (14) and goes into a do paso (16) or follows the next call.



THE DANCER'S WALKTHRU

Sets in Order

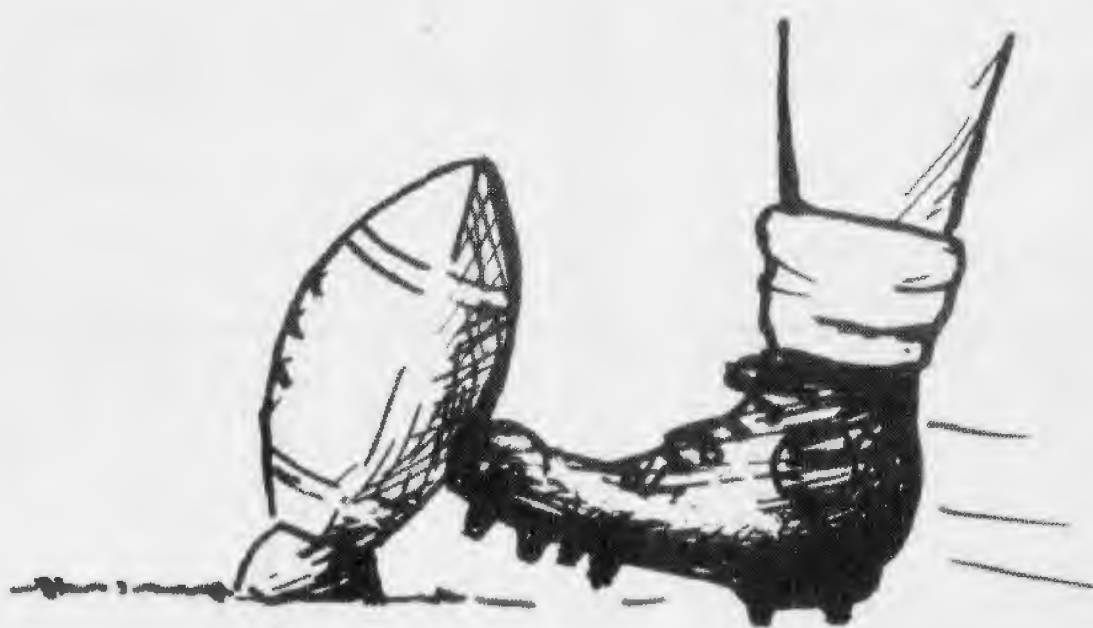
THEME A "KICK-OFF" FOR THE FALL SQUARE DANCE SEASON

LAST YEAR the Callers Association of Lincoln, Nebraska, started off its fall season by holding a free Kick-Off Square Dance Jamboree. The theme for the dance was so appropriate to the time of year and so much fun and good spirit was displayed at the event, that perhaps other areas or individual clubs might enjoy using some of these ideas as a springboard for their own activities.

At the Jamboree ten callers participated and furnished additional entertainment for the dancers by dressing as cheer leaders. They presented a few original cheers to the group and led all the dancers in one cheer. (We understand that some of their costumes put even the ladies to shame!)

Dancers were met at the front door by two of the callers' wives dressed in regular football attire. And all dancers were presented with miniature chocolate footballs as mementos of the evening.

We've often heard callers explain to beginner dancers that they should think of them as quarterbacks giving signals, but perhaps this marks a first for callers taking their own advice so literally.



INFORMATION FOR TRAVELING SQUARE DANCERS

More and more square dancers take to the highways and byways each year and whether they go as far afield as those who recently went to the Orient (see this issue Page 9), or whether they drive across the United States or stay just within the confines of their own state, they will always be seeking information on where to dance. Following are two suggestions various square dance groups have used to help out their traveling friends.

In Wenatchee, Washington, the Appleatchee Riders Club printed cards giving such information as where and when they dance and two

*Appleatchee
Square Dancers*

Invite you to Square and Round
Dance every Saturday Evening at
the Clubhouse on Millerdale Ave.

Phone 2-5793 or 4-5951 WENATCHEE, WASH.

Practice Sessions — 8 to 9 P.M. • Regular Dance — 9 to 12 P.M.

Come and Enjoy the 3 F's With Us!

Fun - Food - Fellowship

WENATCHEE BINDERY & PRINTING CO.

telephone numbers to call. Contacting the local motels they found the managements most willing to cooperate and put these cards in their establishments. Now any square dancer who happens to stop in any motel in the Wenatchee area will find himself invited to dance with this happy group and enjoy their "3 F's: Fun, Food and Fellowship."

The folks working on the 13th National Square Dance Convention just completed in Long Beach, California, were most eager to help out square dancers driving to California to attend the event. They devised a packet containing information about the events to be enjoyed at the Convention, telephone numbers

to call for additional dance information, trail-end dances to attend and miscellaneous sight-seeing and tour material available in Southern California. These pamphlets and flyers were stuffed in plastic envelopes.

The WALKTHRU



Samples of promotional material prepared by Convention publicity committee all contained in this special plastic envelope.

The Chairman of this section of the Convention contacted the various Square Dance Associations of California and distributed over 2,000 packets to them. These people, in turn, got in touch with various service stations in their own areas and placed these supplies in as many spots as possible which were on major highways leading to the Convention in Long Beach. All square dancers stopping for gas at any service station were invited to inquire for Convention material. Also, station attendants,

when noting any square dance identification on a car, cooperated by asking if they would appreciate such information.

There are many more possibilities still untouched in the field of good public relations and information for traveling square dancers. Perhaps clubs, associations and festivals of other areas will profit from some of these tried methods and carry the welcome mat one step farther.

"LITTLE THINGS COUNT"

SOON SUMMER WILL BE OVER and along with returning to schools and businesses, many thoughts will be directed to enjoying a fall filled with square dance activities. Perhaps you're just beginning to organize a new square dance club; perhaps your club was dark during the summertime and you're about to reopen its doors, or perhaps you're thinking toward revitalizing some of the spirit in your present club.

Several months ago, Vic Smith, writing in *The Squarecaster* magazine, listed several suggestions entitled, "Little Things Count." His ideas were aimed specifically at club presidents who might be desirous of stimulating a higher interest in club activities. His recommendations indeed would be of value to club officers but all club members could well give heed to his thoughts. Imagine what a wonderful atmosphere would exist within that club where each individual subscribed to the following:

- "Try to greet all members at each meeting.
- "Try to greet, personally, as many guests as

The WALKTHRU

possible on party nights, and to say goodbye, come back.

"Stand behind specially appointed committees—give them moral support—but without attempting to influence them.

"Squash rumors, and/or learn and present to all the truths of the subject.

"Stimulate interest of weaker members by asking their opinions of various points and problems that exist, and if possible, act favorably on their suggestions.

"Show interest in the weaker members—call and chat if they are absent frequently—attempt to learn reasons for absence.

"Post minutes of executive committee meetings—these are not secret—let all know. (This may help to dispel some misgivings about accepting nominations.)

"Support a special-feature activity, such as a bus trip dinner-dance outing, or a family potluck, kids invited—anything to create an atmosphere of togetherness.

"Provide an attractive bulletin board—do not let stale material remain.

"Post a list of officers, board members and other elected or appointed officials—and invite suggestions from all club members.

"Let the executive committee handle club business—do not burden other members any more than necessary.

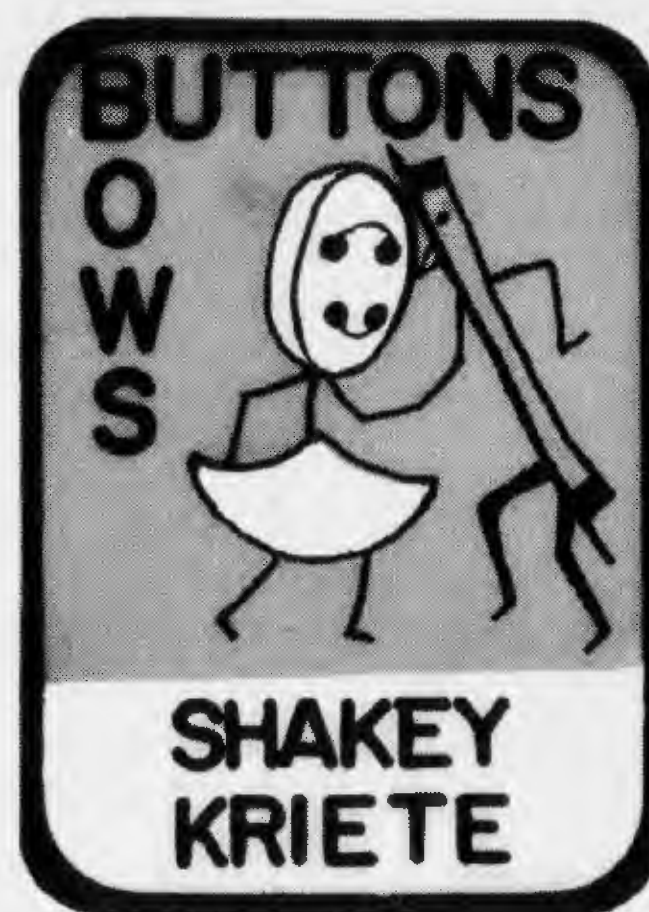
"Exercise firm but not dominating control—don't be afraid to make independent decisions on matters that do not require board or club consideration.

"Provide a monthly club bulletin sheet for distribution to all members.

"Establish a photo gallery—wallet size pictures of each member couple, with names, on a display board. (A good one for learning names without indulging in side glances at badges.)"

It is true that little things do count, and many little things done well and thoughtfully truly can make any square dance great. Why not make your own list of "little things" which would benefit you and your club?

BADGE OF THE MONTH



A play on words coupled with a clever cartoon drawing makes up the badge for the Buttons & Bows Square Dance Club of Washington, Missouri. The badge, designed by two of the feminine members of the club, is colorfully executed in white, black and blue and pictures a stringed bow dancing with a lady button.

While the state of Missouri can often become quite warm during the summer months, the Buttons & Bows solve any dancing problem by moving their group into an open-air pavilion in the city park.

A further square dance activity of this locale takes place the second week-end in August with Washington's Town & Country Fair dedicating Saturday night as Square Dance Night and extending a welcome to all square dancers. So, happy dancing all you Buttons & Bows!

IDEA DEPARTMENT

HOW DO YOU KEEP TRACK of your family as the years go by? What is your method for maintaining a record of your children as they grow up? Perhaps the most universally accepted idea is the family album, and why wouldn't this be an excellent idea for a square dance club to adopt?

Select a good-sized scrapbook and use the first several pages for general information about the club itself—perhaps a brief history of past

activities, a copy of your constitution and by-laws, and maybe even room for membership lists, past and present.

Then allow one page for each club couple. This page would include information about themselves, both statistical and just pure fun-type stuff, and also a picture or pictures. As new members are accepted into the fold, each couple would have the opportunity of taking the book home, reading up on the group, and then adding material on themselves.

The album would, in fact, become a living club history for it would grow as the club itself grows. In addition it would furnish all members, old and new, a delightful way to become better acquainted with each other.

You might even set aside a section for current information and pictures on club dances, parties and so on. And perhaps some artist among your dancers would help decorate the album with cartoons and/or pictures.

While it might take some doing to get the album up-to-date, it would be no special chore from that point on. And what fun to keep track of your square dance family this way!

STARTING OUT ON THE RIGHT FOOT

The Stratford Square Dance Club of Ontario, Canada, covers all possible angles before

SQUARE DANCE PARTY FUN

A PEOPLE-ODEON

It's time to make music—but wait, there's no need to drop a coin into your nickelodeon, no need to crank a handle—all you need do is line up a few willing helpers.

First decide which tune you wish to play and then scan the music sheet and find how wide a range is covered. This will determine how many "musicians" you will need. Seat your people-odeon facing the audience while you stand in front of them to direct.

Each person represents one note and by using a pitch pipe or a piano if it's available, give each individual his particular note. After everyone has been tuned up, try a dry run or two, first by pointing at each person in turn and having him sound his note loud and clear. Then skip around a bit in selecting the "notes" to perform until your people-odeon is working smoothly.

Now you'll be able to play your piece. As

they start out their Fall Season. Seems they've got some good ideas and any square dance club could easily benefit from a bit of doing the same.

Prior to the opening dance activities, the Executive of the club mimeographs two letters which are sent as follows:

Letter No. 1 goes to the active club members of the previous year, welcoming them back and giving them the date of the first get-together. It also includes two applications to the club's beginner class, encouraging them to invite their friends to take up square dancing.

Letter No. 2 is sent to former club members who have either dropped out or become largely inactive. This note tells them they've been missed and invites them to return to the activity. It includes a notice about the new class suggesting if they feel a bit rusty they might welcome some brushing up; if not, to pass it along to a potential new square dancer.

The application blank for the class gives all pertinent information: where, when, how much, length of course and proper dress. It encourages people to register ahead of time and lists three names and addresses where completed forms may be mailed.

you, as director, point to a person he must quickly stand up and sing his note. (The words to a song may be substituted in place of just a tone.)

A knowledge of music is helpful to the person leading, but a bit of bravado also will go a long way. Who knows? By stepping up the tempo a bit, you may even get steam out of your people-odeon!



AN OPEN LETTER TO MY DANCERS

By Russ Adams—Warwick, R.I.

ON THE FIRST ANNIVERSARY of our club (Ramblin' Squares) I began sorting out my thoughts in regard to my first year of calling. I jotted down some notes which resulted in this open letter to you all.

"It is far better to give than to receive." This pertains to everything that we do in our day-by-day living. I'd like to apply this axiom to square dancing.

When my wife Dot and I graduated from our square dance class and joined a club we were very happy and tried in small ways to "give" of ourselves to the club. We helped to decorate the hall for a New Year's Eve party and from then on were in the thick of it.

After about 2 years of membership we took the job of program chairman. This required much planning and a considerable amount of work but we did it without thought of return—because we took pleasure in doing it and wanted to help the club as a whole.

We attended every workshop and dance of the club, with very few exceptions, during the 5 years we belonged. We gave club and caller our absolute, unswerving loyalty and support. We attended classes to help the new people along and to get to know them before they made the change from class to club.

After 5 years of dancing I spread my wings and started calling. This is where you people come into the picture. And the tables are turned; Dot and I are no longer just dancers. We have an even greater responsibility to live up to. However, the future of your club is not only in the hands of the caller but each and every one of you has a responsibility to do what you can to help.

There are many different ways in which to give. Some of us may have hidden talents that could be put to use at the proper time. Some of us are the type who want to get in there and take a committee job. All of us are different.

You may feel that you have nothing special

to offer your club. This is not so. Just your being a member is offering something and your presence at the dances, for instance, is something you can give.

There is something else which you can offer. It cannot be bought; it cannot be taken; it must be given. This special gift is "loyalty."

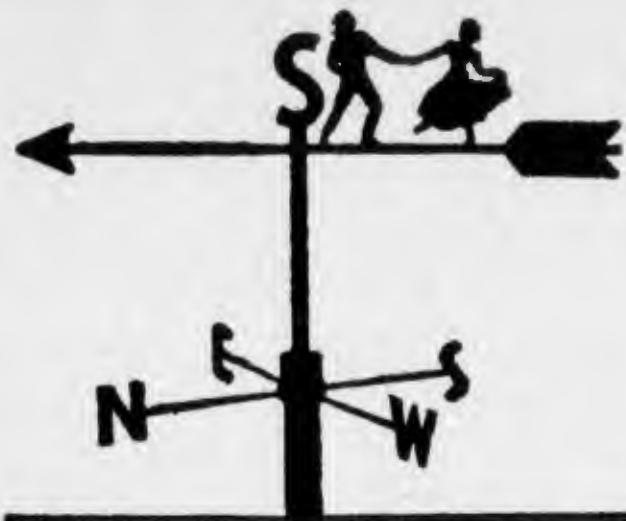
Loyalty accomplishes many things. It encourages us to support all club activities that we can. Each individual has his own limitations and only he can decide what he can do. Loyalty cannot always be heard but I think that it can usually be felt. It creates a feeling of unison, of working together for the good of all.

Don't Try The Impossible

Now comes my part as a caller. I am often put in the unenviable position of trying to please all of the people all of the time. This is impossible. I can do only what I honestly feel is best for the majority of our club members. I, just like everybody else, may sometimes make the wrong decisions—or at least some people will think my decision was wrong. I can only say that I try to decide things on the basis of pleasing the majority.

My job is to call the best possible dance for you, keeping in mind that the material should be comfortable for you to dance and not feel that it is important to compete with other callers or clubs in trying to be the first to learn something new—and by the same token I do not feel that we should compete by trying to learn more new figures than any other club. We should keep abreast of the current square dancing picture—but competition—no.

I feel that I should select, to the best of my ability, the better new figures that flow smoothly and will add to your dancing pleasure. After all, your dancing pleasure is the most important thing to me as your caller and to you as dancers. I have every intention of continuing to keep it as my constant goal.



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Louisiana Lore

The Fifth Annual Cenla Square Dance Festival was held in Alexandria on May 9-10. As always, the Docey Awards were the highlight of the evening's entertainment. These go to the dancers and callers in the area who have made outstanding contribution to the square dance activity during the year just past. Honored this year were caller Vernon "Red" Donaghe of Houston, Texas, and dancer Leop "Curly" LeFevre, the latter eighty-one years young. Dan and "T" Cresap made the presentations.

—Margie Webb

On opening day of Shreveport's city-wide festival, Holiday-in-Dixie, Mayor Clyde Fant welcomed 500 dancers and spectators to the 15th annual celebration. Hosted by six local clubs, with the Murry Brummetts of Square "D" Club as General Chairmen, the event attracted dancers from Arkansas, Texas, Mississippi and Louisiana. Red Warrick and Don Franklin, the latter from Denver, were featured callers. Round dancing was under the supervision of John and Wanda Winter.

—Addis Wright

Bogalusa celebrated its Golden Jubilee on June 26-27 and the Jeans and Queens Club, plus Katch All Eights hosted a 2-day square dance festival. Callers were Billy Davis of Dallas and Bruce Lane Welsh, a teen-age caller. Club caller Buddy Kiveth was M.C.

—Laura Ruth Alford

Mississippi Merry-Making

Grand Squares of Jackson have changed their dance-place to the Carpenters' Hall, with Dick Williams calling. Teen Twirlers also dance at the same spot. Grand Squares sponsored guest caller Selmer Hovland on July 24 and will have Joe Roberson on November 14.

—Sarah Null

News from New Jersey

The Haylofters of Atlantic City are planning a gala affair to help celebrate New Jersey's Tercentenary. It is the First Haylofter Jamboree and will be held at the Convention

Hall in Ocean City on August 29. Bill Dann, Herb Keyes and Jim Cargill will be the callers.

—Edie Platt

The summer program of the Country Squires of Cologne began on June 13 at the Grange Hall, with Buck Fish of Philadelphia doing the calling. On June 20 Dick Jones came from Long Island for calling chores at the Legion Hall on White Horse Pike.

—Judy Sames

The Northern New Jersey Square Dancers' Assn. installed new officers recently, with the Doc Tirrells of Cresskill as Presidents; the Carl Yedinacks and Gene Lucarinis as Vice-Presidents; and the Al Fulmers as Secretaries. The Dick Davises will remain as Treasurers. The association is comprised of 24 Western Style square dance clubs in Northern New Jersey and Staten Island.

—Peg Tirrell

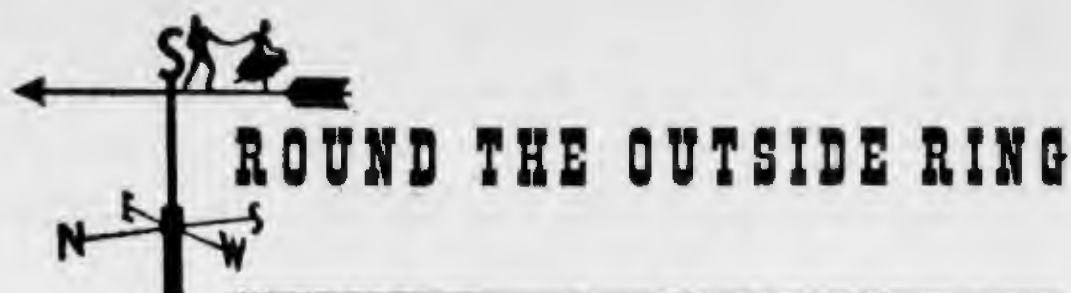
Maine-Springs

Square dancing was planned as a large part of the July 4th celebration in Bar Harbor. It began at dawn on Mt. Cadillac in the Acadian National Park, this being the first place in America to see the sunrise. This was followed by a 5 A.M. breakfast. The Bar Harbor Parade started at 11 A.M., with many square dance clubs entering floats or marching with banners. Square dancing on the Village Green went from 2 to 4 P.M. and then in the evening, the Casino was the scene of square dancing until midnight.

The Acadian Bells and Buoys Square Dance Club of Mt. Desert Island dance every Tuesday, with Hillie Bailey as caller. Their summer dances are attended by people from all over the world who come to study at the famed Jackson Laboratory and tourists who come to sightsee.

Vermont Vagary

Lake Carmi was the goal for a camping trailer caravan formed in Alexandria, Va., by Wagon Master Chuck Donahue. The group planned to be en route for nearly a week and at their destination to celebrate the Third



Annual Festival, with Donahue calling. The event was scheduled for July 17-18 and other dancers and their trailers were to join along the route. A special feature was the dance "in and out" of Canada on the Canadian Border line.

—Peggy Amlaw

Alaska Antics

Fairbanks Folk Dancers started out to do only folk dancing but over the years other types have been added and square dancing has become very popular. The club is not devoid of ideas to take advantage of the unique features of their area. Last summer, for instance, they chartered the riverboat Discovery for an evening trip down the Chena and Tanana Rivers. The anchor was dropped at a huge sand bar where the dancers enjoyed games and a pot-luck. They danced on the boat on the return trip to Fairbanks. Beautiful scenery and the almost continuous daylight hours in summer, made this a real treat. The club meets 2nd and 4th Saturdays and visitors are welcome.

—Joe Moser

Idaho Ideas

Square and round dance clubs, as well as callers' councils of Idaho, have formed the Idaho Federation of Square and Round Dance Clubs. At present 31 clubs are members, with Don Rising as President. He is assisted on the board by Tom Wood, Ross Crispino, Dave Browning, Helen Long and Renee Bulcher. The first State Federation Dance will be held at Twin Falls on July 31-August 1.

—Ralph Kromer

The Jackass Jamboree will take place at Kellogg on August 1 at the Union-Legion Hall. There will also be a Sunday morning breakfast, a free underground tour of the Bunker Hill Mine, a free movie, "The Silver Burro"—and Bob Page calling the squares!

—Joe Wilson

Maryland Mores

How great! The "Star-Spangled Banner" Square Dance Festival is the name of the affair on August 28-29 at the Civic Center in Baltimore. Accents on patriotism are important these days. On the staff will be Al Brundage, Les Gotcher, Arnie Kronenberger, Bob

Page, Gloria Rios and the Joe Turners. Write "Star-Spangled," 408 N. Charles St., Baltimore.

Delaware Doings

The D.C. Area Chapter of ICMASDSUVL MADOC, who "chowder and march for fun and square dance as a public service" had an organizational dance for the Delaware chapter on May 8 in Seaford. Jim Schnabel was caller accompanied by his entourage of Grand Wheeler and Dealer, Chief Chowderhead, Exalted Proctor, etc.

California Capering

The Central Coast Square Dancers and Callers Assn. have joined to sponsor a 2-day Central Coast Square Dance Affair in San Luis Obispo on August 29-30. Write "Mac" McCullar, 2907 Johnson Ave., San Luis Obispo.

New president of the Square Dance Assn. of San Diego is Chip Morgan, assisted by Chuck Singleton as Vice-Pres.; Frank Myler as Secy.; and Maria Fielding as Treasurer. They took over their duties in June. The Junior Assn's new President is Lynn Hubbell.

Virginia Variety

Ryland Moore, Jr. is the new president of the Virginia Reelers in Charlottesville. The club held a family picnic at McIntire Park on June 20, followed by dancing. They also plan a similar affair for August 15 and visitors are welcome.

—Anita Maupin

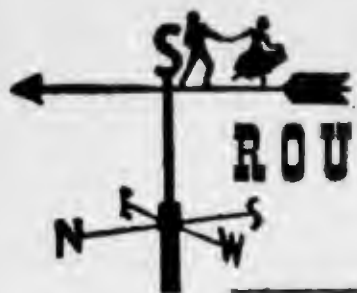
The Richmond Square and Round Federation plans its Nifty Ninth (Festival) for October 23-24 in the John Marshall Hotel, Richmond. Louis Calhoun, Bruce Johnson and Chip Hendrickson will be the callers featured and Eddie Palmquist is scheduled for rounds. The Associate Staff includes a lively group from the local area. Write to Alma Thompson, 5203 Rockland Rd., Richmond, Va. 23225.

New York Notice

On June 20, Jeff Flash of the Staten Square Set, first and only caller for the club for 16 years, closed his calling career. Jeff and his wife Rose now join the dancer ranks as lifetime club members and will eventually retire to Florida. Summer dancing will be enjoyed on August 1, 15 and 29 with Dick Jones, Marty Winter and Al Aderente.

—Ruth Mork

Square dancing at the World's Fair is taking on additional impetus. Harry and Betty Meyers, of the Long Island Square Dancers' Federation, arranged with Fair officials for



ROUND THE OUTSIDE RING

dances thru the summer and on August 9 and September 13 at the Federal Building Mall. Dancing will be done under cover of the cantilevered building, protected from the weather. Space is large enough to hold 135 squares. Long Island callers will be at the mike and, after some introductory dancing, those on the floor will pull in spectators from the sidelines to participate in some simple squares. Dancers interested in more information may write to L.I.S.D.F. Worlds' Fair Committee, Box 512, Huntington, N.Y.

Irene Hartman of Portville sends some excellent newspaper photos of dancers and callers participating in the Ed Gilmore Callers' Institute in Olean. Area callers who attended the institute included Dick DeGroff, Jim Messer, Earl Geise, Bill Johnson and Bill Thomas.

Northwest Notes

Rainier Teachers and Callers are sponsoring Max Forsyth on August 22-23. A big dance at the Tacoma Armory and workshops at Square Acres are programmed. Write Mrs. Willis Dodge, 9104 Golden Given Rd., Tacoma, Washington.

Harry McGregor of Seattle is the new President of the Square and Folk Dance Federation of Washington. Serving with him will be Paul Clements, Jeanne Kendall, Shirley DeSisto and Kenn Trimble. —*Harriet Hartinger*

The Oregon Federation also has new officers. President is John Rathbun of Portland and on his board: Ed Ketola, Seward Eggleson, Ken Searl, Dot Little, Kathleen Fudge, Jim Sutton. —*Faye Rathbun*

Montana Musings

Bob Huff will be guest caller for the Helena Square Dancers at the Centennial Square Dance Festival on August 1 at the Civic Center Building. —*Ray Hogemark*

Colorado Cavorting

The Colorado State Festival on June 5-7 drew 1500 dancers with 19 states represented.

—*Jack Halfacre*

The Southeast Colorado Council announces its Jamboree at the Community Building in Green Mountain Falls on August 29.

Colorado Springs has achieved weekly

square and round dance listings in the local papers, thru efforts of Lou Maddock.

—*Joy Chichester*

Wisconsin Whispers

The 6th Wisconsin Square Dance Convention will take place in Wauwatosa on Aug. 14-16. The full treatment of parties, workshops and dances will be given, plus panels on various phases. Longfellow Jr. High School is Convention Headquarters. Write Frank Hammond, 2603 N. 71st St., Wauwatosa.

Illinois Items

The Dinner Dance and Election of Officers for the Chicago Area Callers' Assn. was held on May 17, with Marvin Labahn going in as President. The 3rd Chicagoland Square Dance Festival, sponsored by this organization, is planned for November 15 at McCormick Place.

The Illinois Federation of Square Dance Clubs' 13th Festival happened on May 2-3. Bob Fisk and the Ken Olsons called and provided round dance instruction. —*Ethan Metzger*

Arkansas Amblings

Kingsley Hall at Blytheville AFB was the setting on May 16 for the 2nd Annual Square Dance Festival. Host callers were Joyce and Goodie Goodman. —*D. E. Barber*

Iowa Incidents

The 1964 Fall Dances sponsored by the East Central Iowa Federation line up like this: Sept. 13—Max Forsyth; Oct. 25—Selmer Hovland; Nov. 14—Vaughn Parrish. —*Gene O'Brien*

Canadian Capers

Continuing as President of the Square Dance Federation of Manitoba (East. Div.) is Colin Hugo. On the board with him will be Dick Carson, Walter Rusnak, Alex Wallace, Audrey Suppes, Ken Martin, Don McLaren, John Dampster, Don Hill, Jack deWolfe, Ralph Almond and George Simpson.

An extremely eye-catching picture appeared in the Victoria Daily Times (B.C.) on May 30 showing youthful dancers taught by Will Deacon in a "double snake walk".

100 Mile Twirlers and Caribooters hosted the 3rd Annual South Cariboo Square Dance Jamboree on June 19-21 at Lac La Hache (B.C.). Ronnie Telford was at the mike.

Pennsylvania Patter

Earl Johnston, Connecticut live-wire, will join Tom Hoffman at Ranchland, Mechanicsburg, on August 16 for an afternoon and evening dance.

Let Your Square Dance Clothier Help You



Dress for the Dance



AMOS SQUARE DANCE SQUARE
624 West Main, Alhambra, California

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BOB JOHNSTON WESTERN WEAR
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COUNT'S WESTERN STORE
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CIRCLE EIGHT WESTERN WEAR
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CULVER PALMS WESTERN STORE & SQ. DANCE HALL
10116-20 Venice Blvd., Culver City, Calif.

DANCE CRAFT
455 W. Broadway, Vancouver, B.C., Canada

DART WESTERN SHOP
4400 Portage St., N.W., North Canton, Ohio 44720

DIXON'S WESTERN WEAR
1112 W. Broad St., Falls Church, Virginia

DON & PATS WESTERN WEAR
4797 El Camino Real, Santa Clara, California

DUDES & DOLLS S.D. & WESTERN WEAR SHOP
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HICKORY SQUARE DANCE SUPPLIES
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KAY WILSON
5022 Nokomis Ave., Minneapolis 17, Minn.

KELLY'S RANCHWEAR
1200 So. Milwaukee Ave., Wheeling, Ill.

MANGUM'S SQUARE BARN AND WESTERN STORE
Highway 191, North of Blackfoot, Blackfoot, Idaho

THE OX YOKE SHOP
1606 Hopmeadow St., Simsbury, Conn.

THE PROMENADE SHOP
12401 S.E. Division St., Portland 33, Oregon

RAY WESTERN WEAR
Rock Springs Road, Decatur, Ill.

SQUARE DANCE and GIFT SHOP
28933 Euclid Ave., Wickliffe, Ohio

SQUARE DANCE AND RECORD SHOP
U.S. Route 20, 4 miles East of Geneva, Ohio

SQUARE TOGS
11757 Hwy. 42, Sharonville, Ohio

Ur' SQUARE AND ROUND STORE
3094 Magliocco Dr., San Jose, California

AQUA BARN WESTERN SHOP
1230½ Westlake Ave., No., Seattle, Wash. 98109

VIVIAN PORTER'S WESTERNWEAR
1320 E. Highland Ave., San Bernardino, Calif.



STORES handling square dance clothing are welcome to write
Sets in Order for information regarding a listing on this page.

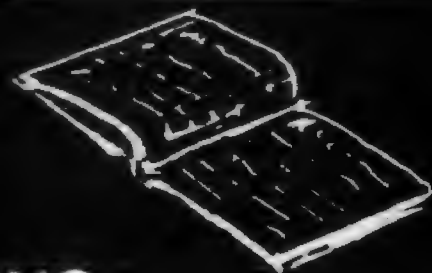
magazines may be purchased at these stores.





Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

August 1964

THERE ARE A NUMBER of callers today who feel quite strongly that many of the worthwhile experimental movements can more effectively be called with existing square dance terminology. To prove this point, George Elliott in his Workshop material this month, offers some examples of movements that can quite adequately be called without depending on new names.

INSTEAD OF STAR TWIRL

One and three go forward and back
Same four star thru
Then Frontier whirl
Then star thru
Then Frontier whirl, bend the line
Then a right and left thru
Turn the girl and pass thru
Then face your partner
That's old corner, left allemande

INSTEAD OF DIVIDE THE LINE

Forward eight and back with you
Two and four a right and left thru
One and three a half sashay
Go up to the middle and back that way
Go out to the right just like you are
Circle up four but not too far
Ladies break and line up four
Forward eight and back once more
Pass thru keep in time
Face the nearest end of your own line
Girls left and boys right
And allemande left

INSTEAD OF FACE THE LINE

One and three you bow and swing
Go round and round with the pretty little thing
Take your girl to the right of the town
Circle up four and don't fall down
Head gents break and line up four
Forward eight and back in time
Face the middle of your own line
Dixie chain — when you get thru
Face across the set you do
Trail thru and find old corner
Left allemande

INSTEAD OF HOOP DE DOO

One and three go forward and back
Same four star thru, Frontier whirl
Separate, behind that two you star thru
Then substitute
Inside four do a right and left thru
Turn the girl and pass thru
To a left allemande

INSTEAD OF SPIN THE WHEEL

Forward eight and back like that
Four ladies chain the inside track
Turn the girl like you always do
Two and four a right and left thru
One and three a half sashay
Go up to the middle and back that way
Go down the middle and pass thru
Separate go round two
Join that pair and line up four
Forward eight and back once more
Inside four a right and left thru
The other four pass thru
Behind that two star thru
The other four pass thru to a left allemande
Partner right a right and left grand
Meet your girl and promenade

INSTEAD OF CLOVERLEAF

Forward eight and back like that
Four ladies chain the inside track
Turn the girl like you always do
Two and four a right and left thru
One and three go forward and back
Now trail thru and separate
Behind that two star thru
A double pass thru
Separate single file
Go round one that isn't there
And Dixie grand
Go right, left, right, left allemande

INSTEAD OF ENDS CROSS OVER — CENTERS TURN BACK

One and three you bow and swing
Go round and round with the pretty little thing
Take your girl to the right of the town
You circle up four and don't fall down
Head gents break and make two lines
Forward eight and back in time
Pass thru and join your hands
Right end over, left end under
And change places
The other four turn back
Now star thru
With the one in front Dixie chain
When you get thru
Face across the set you do
Pass thru and join your hands
Right hand high, left hand low
And change places
The other four turn back
Trail thru and find old corner
Left allemande

SWING AND DIVIDE

By Vern Smith, Dearborn, Michigan

Four ladies chain across from you
Two and four go right and left thru
Heads to the center, double swing thru
Sides divide and star thru
Centers step forward (pass thru)
Left allemande

LADIES STEP ACROSS

By Bob Hayden, Lake Jackson, Texas

Head ladies chain to the right I say
Two and four do a half sashay
Sides square thru four hands around
Split the heads around one to a line of four
Four go forward and back with you
Ladies step across, left allemande

WELL!

By Harley Smith, Covina, California

Head two gents and the corner girl
Up to the middle and back to the world
Star thru across from you
Circle up four with the outside two
Two ladies break when you make the line
Move up to the middle and back in time
Pass thru and wheel and deal
Allemande left

SINGING CALL x

WHY DO THEY ALWAYS SAY NO

By Max Forsyth, Indianapolis, Indiana

Record: Windsor 4830, Flip instrumental by

Max Forsyth

INTRO, BREAK and CLOSER

Four ladies chain (Chain, Chain) cross that ring
Join your hands circle, you circle left again
Left allemande that corner, you weave by two
Go in and out, do sa do in front of you
Four ladies go promenade inside that ring
Turn her by the right, to the corner left
allemande

You weave, weave, weave, round that ring
you will go

When you meet that girl you promenade back
home you know

Hey, why do they always say no

When you know they mean yes all the time
FIGURE

One and three go forward, back with you
Square thru four hands, four hands around
will do

Do a do sa do the outside two, all the way
make an ocean wave

Rock it, swing thru you do (hey now)

And then you balance, then swing thru

You balance and do a right and left thru

You swing your corner lady go two times round
and then

Left allemande new corner promenade my friend

Hey, why do they always say no

When you know they mean yes all the time
TAG

Well you know they mean yes, swing

You know they mean yes

They mean yes all the time

SEQUENCE: Intro, Figure twice, Break, Figure
twice, Closer

SIX BITS

TWO'S COMPANY, THREE'S A CROWD

By Bob Kent, Warwick, Rhode Island

Side ladies chain to the right
Squeeze 'em boys, hug 'em up tight
First couple a half sashay
Heads go forward, back I say
Forward again and cross trail
Round one make a line, don't fail
Forward eight and back with you
Forward now and star thru
Those who can square thru three-quarters
Those who can left square thru three-quarters
Those who can square thru three-quarters
Double centers in, cast off three-quarters round
Forward six, back with you
Forward six and star thru
Triple centers in, cast off three-quarters round
Forward eight, back you reel
Pass on thru, wheel and deal
Center two square thru five hands round
Hi'ya corner, left allemande

BE SURE TO COUNT

WHO DAT

By Fred Applegate, Costa Mesa, California

One and three star thru
Pass thru, eight chain thru
Heads go five, sides go six
Count 'em boys, don't get mixed
Wheel to a line then a quarter more
Two ladies chain across the floor
Then star thru, left allemande

SHORTER SNORTER

By John Smith, Middlesex, England

First and third half square thru
Right and left thru with the outside two
Circle half, cut it short
Inside couples rip and snort
Pull 'em thru to lines of four
Go up to the middle and back again
Inside four Dixie chain
Lady goes left, gent goes right
Allemande left

MOORE SPREAD THE WHEEL

By Pete Moore, Wiggins, Mississippi

Head ladies chain to the right of the ring
New head ladies chain across
Heads to the middle and back with you
Heads to the middle do a right and left thru
Same two square thru four hands around
Right and left thru with the outside two
Now drive thru U turn back, circle up four
Let the ladies break to lines of four
Forward eight and back you reel
Pass thru, spread the wheel
Dixie chain, ladies go left, gents go right
Left allemande

SPECIAL WORKSHOP EDITORS

| | |
|-------------------------|----------------------|
| June Berlin | Workshop Coordinator |
| Joe Fadler | Round Dance Editor |
| Bob Page | Square Dance Editor |
| Don Armstrong | Contra Dance Editor |

ROTATING ROCKER

By John Ward, Alton, Kansas

Head ladies chain with all your might
Then the same two ladies chain to the right
Heads to the right and circle up four
Break to a line like you did before
Go forward and back
Pass thru, just the gents turn back
Rock it there and then
Acey ducey around the square
Rock it there, then
Acey ducey around the square
Rock it man, swing 'em left
Like a left allemande

PAGE (BOB) FRANKIE LANE

By Sam Grundman, Berkeley, California

Head couples forward come on back
Do the right and left thru across the track
Turn the girls and chain 'em too
Chain 'em boys when you get thru
Same two couples swing thru two by two
Swing thru again two by two
Rock up and back, with the same hand do a
half square thru
Then with the outside two
Swing thru two by two
Swing thru again two by two
Rock up and back, with the same hand
Do a half square thru, you're facing out
Bend the line
Forward eight back you reel
Pass thru, wheel and deal
Double pass thru hear me say
Face your partner, back away
Rock on up back you reel
Pass thru, wheel and deal
Girls in the middle square thru three-quarters
round
With the men left square thru three-quarters
round
Men turn back, two ladies chain
Send 'em back with a Dixie chain
Lady go left, gent go right
Allemande left

TAKES PRECISION

STORMY WAVES

By Ross Warren, San Luis Obispo, California

Heads to the middle, back to town
Do sa do go all the way around
Swing thru when you come down
Rock that wave across the floor
Girls turn back to a line of four
Turn the line exactly once around
Bend the line, two ladies chain
Same two pass thru
*Swing thru and don't get sore
Rock that wave across the floor
Girls turn back to a line of four
Turn that line keep in time
Exactly once then bend the line
Go forward eight, back you reel
Pass thru and wheel and deal
Center four pass thru
*Repeat from here any number of times
Left allemande

WHEEL AND DEAL BREAK

By Roy Haslund, Winnipeg, Manitoba

One and three square thru
Three-quarters round, both turn right
Single file, lady around two
Gent around one, four in line
Forward eight and back you reel
Pass thru, wheel and deal
Face your partner, star thru
Pass thru, allemande left

GRAND SWING THRU #2

By Gordon Blaum, Miami, Florida

Heads bow and swing
While two and four right and left thru
Heads to the right and circle to a line
Forward eight and back that way
Roll away half sashay
Do sa do across, make a long acean wave
Balance up and back, grand swing thru
Swing by the right, then swing by the left
Bend that big old line, ends run
Cast off three-quarters round
Roll away half sashay
Do sa do across, make a long ocean wave
Balance up and back, grand swing thru
Swing by the right, then swing by the left
Bend that big old line, ends run
Cast off three-quarters round
Cross trail thru
Allemande left with your corner

SINGING CALL x

WILD OVER YOU

By Merl Olds, Los Angeles, California

Record Hi-Hat 308, Flip instrumental duet by
Ray and Joel Orme, San Fernando Valley,
California

OPENER, MIDDLE BREAK and CLOSER

Join your hands, circle left, watch 'em smile
Reverse the ring and you travel single file
The girls will all backtrack, once around then
box the gnat
Look 'em in the eye, pull 'er by, then left
allemande
It's a grand ol' right and left, go round the land
When you meet, you can take her by the hand
Take that lady home with you, and there you
swing her too
She goes wild, simply wild over you
FIGURE
One and three promenade, half way will do
In the middle star thru, pass on thru (star right)
A right hand star like that, full around then
all turn back
A left hand star, go full around, the men turn
back again
Left allemande, then go home and do sa do
*A corner swing, then promenade you know
Take a walk with someone new, but be careful
what you do
She goes wild, simply wild over you
*Alternate Line (optional)
Corner box the gnat then promenade you know
SEQUENCE: Opener, Figure twice for heads,
Middle Break, Figure twice for sides, Closer

EVERYBODY'S DOING THE

HOOTEN-TOOT

By Hal and Dot Chambers, San Diego, California

Record: Grenn 14063

Position: Open facing LOD, inside hands joined

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

1-4 Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;

Wait 2 meas then step apart turning to face diag twd partner M steps back on L and point R toe in a standard acknowledgment; step fwd on R ft turning to face LOD with inside hands joined (M's R & W's L), tch L ft beside R, ending in OPEN pos ready to start the dance.

DANCE

1-4 Walk, —, 2, —; Turn Two-Step 1/2 R; Back Up, —, 2, —; Turn Two-Step 1/2 R;

Walk fwd in LOD 2 slow steps L, —, R, —; turn in 1/2 RF two-step, L, R, L — end facing RLOD and join M's L & W's R hands; walk bwd in LOD 2 slow steps R, —, L, —; turn away from partner (M RF, W LF) 1/2 two-step R, L, R — to end facing LOD and join M's R and W's L hands in OPEN pos.

5-8 Fwd, Close, Back, Close (Hitch); Walk, —, 2 (Face), —; Vine LOD; Vine-Twirl (Rev);

Step fwd in LOD L, close R to L, step back twd RLOD on L, close R to L; walk fwd in LOD 2 slow steps L, —, R, —; turn to face partner in BUTTERFLY pos and hold 1 ct ending with M's back to COH; step side on L twd LOD, step R behind L, step side on L (W XIB also), tch R beside L; M vines twd RLOD step side R, L XIB of R, side R, hold 1 ct at the same time twirl W LF under M's L and W's R hands ending in SEMI-CLOSED pos facing LOD.

9-12 Walk, —, 2, —; Side, Close, Cross, —; Side, Close, Cross, —; Side, Close, Side, —;

Walk fwd 2 slow steps L, —, R, —; step side on L twd LOD as partners turn 1/4 to face, close R to L, both step thru to face RLOD in REV OPEN pos; step side on R twd RLOD partners turn 1/4 to face, close L to R, and both step thru twd LOD but maneuvering to REV SEMI-CLOSED pos facing RLOD; step to side in LOD on L, close R to L, step side in LOD on L ft turning to REV SEMI-CLOSED pos, point R toe fwd in RLOD.

13-16 Walk, —, 2, —; Side, Close, Cross, —; Turn Two-Step; Turn Two-Step (To Open Facing);

Walk RLOD in Rev Semi-Closed pos R, —, L, —; step side in RLOD on R, close L to R, both XIF twd LOD and maneuver to CLOSED pos M's back to COH; do 2 turning two-steps progressing LOD ending M's back to COH in OPEN FACING pos M's L and W's R hands joined.

17-20 Back, Close, Cross, —; Cross, —, Cross, —; Back, Close, Cross, —; Cross, —, Cross (to Loose Closed), —;

Keep M's L and W's R hands joined step apart M back twd COH on L, close R to L, cross L over R twd RLOD, —; cross R over L twd LOD, —, cross L over R twd RLOD, —; (Note: Swivel on balls of feet progressing twd partner) start back on M's R and repeat action of meas 17-18 ending in LOOSE CLOSED pos M's back to COH.

21-24 Side, Close, Side, Tch; Side, Close, Cross, —; Turn Two-Step; Turn Two-Step (to Open Facing);

Step side on L in LOD, close R to L, step side on L, tch R to L; step side on R twd RLOD, close L to R and both XIF twd LOD taking CLOSED pos; do 2 RF turning two-steps in LOD.

25-28 Back, Close, Cross, —; Cross, —, Cross, —; Back, Close, Cross, —; Cross, —, Cross, — (Loose Closed);

Repeat action of meas 17-20.

29-32 Side, Close, Side, Tch; Side, Close, Cross, —; Turn Two-Step; Turn Two-Step (to Open);

Repeat action of meas 21-24, on meas 32 end in OPEN pos facing LOD inside hands joined ready to repeat dance.

DO ENTIRE DANCE THREE TIMES. On meas 32 last time thru, after turning two-step, step back to Acknowledge on the last ct of the measure. M steps back twd COH and Bows as W does "Modern" Curtsy.

SQUARE DANCER'S WALTZ

LET ME CALL YOU SWEETHEART

By Ralph and Jeanette Kinnane, Birmingham, Alabama

Record: Jewel 121

Position: Open—Facing for Intro

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

1-4 Wait; Wait; Bal Apart, Tch, —; Bal Tog, Tch, (to Open) —;

DANCE

1-4 Waltz Away, 2, 3; Waltz Together, 2, 3 (to Butterfly); Waltz Bal L; Waltz Bal R;

Starting M's L waltz LOD and slightly diag away from partner; waltz twd partner by stepping in LOD on R, and turning to face partner step in LOD on L, close R to L taking BUTTERFLY pos; (Pas de Basque L) step to side in LOD on L, step behind on R, then in place on L; (Pas de Basque R) step to side on RLOD on R, behind on L, in place on R.

5-8 Vine, 2, 3; Maneuver, 2, 3; Waltz Turn R, 2, 3; To Open, 2, 3;

Step to side in LOD on L, behind on R, to side on L; step thru in LOD on R, and maneuver taking CLOSED pos turn 1/4 (M back to LOD) step to side twd wall

- on L, close R to L; do two RF turning waltzes ending in OPEN pos facing LOD.
- 9-16 Repeat Action of meas 1-8 above,** except to end in CLOSED pos M facing LOD.
- 17-20 Twinkle Out, 2, 3; Twinkle In, 2, 3; Step, Tch, —; Pivot, 2, 3;**
Starting M's L and turning to SIDECAR pos do one twinkle step (M XIF, W XIB) moving diag twd wall and LOD; starting M's R and turning to BANJO pos do one twinkle step (M XIF, W XIB) moving diag twd COH and LOD; adjusting to CLOSED pos step fwd in LOD on L, tch R to L, hold 1 ct; spot pivot in three steps R,L,R to end M facing RLOD.
- 21-24 Twinkle In, 2, 3; Twinkle Out, 2, 3; Step, Tch, —; Pivot, 2, 3;**
Repeat action of meas 17-20 above in RLOD, ending in CLOSED pos M facing wall.
- 25-28 Fwd, Side, Close; Thru, Face, Close; Bal Away, Point, —; Spin Maneuver, 2, 3;**
Step fwd twd wall on L, to side on R, close L to R; step thru in LOD on R, facing partner in CLOSED pos step to side on L, close R to L; balance away from partner on L keeping M's L and W's R hands joined, point R twd partner, hold 1 ct; M maneuvers in three steps R,L,R to end with back to LOD as W does LF spin in three steps L,R,L to end facing partner in CLOSED pos.
- 29-32 Waltz Turn R, 2, 3; Waltz Turn R, 2, 3; Waltz Turn R, 2, 3; Twirl, 2, 3;**
Do three RF turning waltzes progressing LOD; W twirls RF under her R and M's L hands in three steps as M waltzes three steps to end in OPEN pos facing LOD. DANCE THRU THREE TIMES. TWIRL AND BOW ON MEASURE 32 THIRD TIME THRU

SMOOTH

TEASIN' MELODY

By Dot 'n Date Foster, Decatur, Illinois

Record: Hi-Hat 804

Position: Facing, both hands joined, M facing LOD

Footwork: Opposite, directions for M except as noted

Intro: Drum beat, pause. Wait 3 pickup notes (2 cts)

Meas

- 1-4 Fwd, Back, Back/Close, Back; Back, Fwd, Fwd/Close, Fwd; (Release Hands) Fwd (Turn R), Place, Fwd/Close, Fwd; Fwd (Turn L), Place, Fwd/Close, Fwd;**
M step fwd LOD on L, back in place on R, one bwd two-step (W back, fwd, fwd two-step); M rocks back on R, fwd L, one fwd two-step (release hands on last ct); M steps fwd on L turning 1/2 RF, steps in place on R, then one fwd two-step (starting with L) twd RLOD (W makes no turn—doing the same footwork as in meas 1); M steps fwd on R turning 1/2 LF, steps in place on L, then a long fwd two-step

progressing to W's L side (W steps fwd on L turning 1/2 RF, in place on R, then two-step) ending in SKATERS pos both facing LOD.

- 5-8 Fwd, 2, Fwd/Close, Fwd; Rock Fwd, Back, Turn In/2, 3; Dip Fwd, Recover, Turn In/2, 2; Around, 2, to Face/2, 3;**

In Skaters pos progress fwd in LOD L,R,L/close R,L (W R,L,R/L,R; Rock fwd on R (W L), back on L, releasing hands at waist but keeping L hands joined turn twd partner completing a 1/2 turn in 3 steps (M turns 1/2 R and W 1/2 L) ending L hands joined and both facing RLOD and slightly diag twd wall; dip fwd on L (W R), recover on R, then in 3 steps L/R,L (W R/L,R) make another 1/2 turn (twd partner) ending with both facing LOD (Note: styling on dip—L hands are joined and extended diag twd RLOD and wall, W is behind M, R arms are extended free in a graceful diag line twd LOD and COH); both turning away from each other (M LF, W RF) in 5 steps R,L, R/L,R (W L,R,L/R,L) M sweeping out and around in a larger circle than W to end with W in front of M joining both hands and M facing LOD.

- 9-16 Repeat Action of Meas 1-8.**

- 17-20 Fwd, Back, Back/Close, Back; Whip, 2, Step/Step, Step; Rock Fwd, Place, Turn In/2, 3; Around, 2, To Face/2, 3;**

Both hands joined and M facing LOD rock fwd on L, back in place on R, then one bwd two-step (repeat meas 1); M rock back on R, step in place on L turning 1/4 L to face COH, then 3 steps in place R/L,R (W steps fwd on L diag across twd COH with a long reaching step, fwd on R at same time releasing her L and M's R hands and turning 3/4 LF to end in Left OPEN pos both facing COH, then 3 steps in place—Note: This is a "whip-like" movement with M whipping W across to his L side as he turns 1/4 L to face COH. W may use the 3 quick steps to complete the 3/4 turn, however most of the "whip" is completed in the second step); both facing COH with inside hands joined rock fwd on inside ft (M L, W R), step back in place on R, turn in two partner in 3 quick steps L/R,L; turn away from each other (M LF, W RF) and back to face again in 5 steps R,L,R/L,R ending with M facing RLOD (W LOD) with just R hands joined.

- 21-24 Fwd, Back, W to R Varsu/2, 3; Back, Place, W to L Varsu/2, 3; Back, Place, W in Front/2, 3; W Spin Turn, 2, Face/2, 3;**
Start R hands joined (W's R also) M steps fwd on L, back in place on R (W back on R, fwd on L), as M takes 3 steps in place he pulls W over to his R side to R VARSU pos (W moves over to M's R side on 3 quick steps R/L,R by turning 1/2 LF) then join both hands; both rock bwd on inside ft (M's R, W's L), fwd in place on L,

W then slides over to M's L side in 3 quick steps without releasing hands as M allows W to slide over easily by taking 3 steps just slightly to the R; M rocks back on L, fwd on R, then leads W to a REINDEER pos in front of him in 3 steps (end both facing RLOD, M behind W, hands joined about shoulder level and slightly extended to side); M steps fwd R,L,R/L,R (small steps) at same time gives a pull with his R hand leading W into a 1½ RF spin to end facing M (W progresses slightly RLOD making most of the spin on the first 2 steps) end with both hands joined M facing RLOD.

25-32 Repeat Action of Meas 17-24 starting RLOD, whipping W to face wall instead of COH.

DANCE GOES THRU TWICE, PLUS END-

Ending:

1-4 Side, Point, Side, Point; Twirl R, 2, 3, Tch; Side, Point, Side, Point; Twirl Back, 2, Bow, —;

Both hands joined step to side twd COH, point free ft fwd and slightly across at same time swinging joined hands twd COH, repeat twd wall; keeping both hands joined M crosses R hands over L as he twirls W RF under crossed hands twd COH (M turning ¼ L to face COH) in 3 steps L,R,L, then tch R; with hands still crossed repeat the side, point, side, point starting on M's R two LOD and swinging joined and crossed hands twd LOD and RLOD; Rev twirl W back to place in 2 steps under crossed hands ending with M facing LOD then ACKNOWLEDGE with arms extended out.

ANOTHER GOODIE

TWO BITS

By Bob Cathcart, Ottawa, Ontario

**One and three go right and left thru
Same little ladies chain you do
Same four go walking up and back
Do sa do, go back to back
Make an ocean wave when you come down
Rock it up and back to town
Ends change places, centers turn about
Do a wheel and deal and a quarter more
And there's the corner, left allemande**

SHARP

BEN'S TWO FACED LINE

By Ben Baldwin, Champaign, Illinois

**Heads square thru four hands you do
All the way round to the outside two
Go centers in, rock up and down
Cast off three-quarters round
Now rock it forward and back with you
Ends cross over and the centers pass thru
New two faced line go forward and back
Then cast off three-quarters round
Then rock it up and come on down
Ends cross over, centers pass thru
Left allemande, that's what you do**

CONTRA CORNER

CHAIN LIGHTNIN'

By John Findlay

(From Don Armstrong's Collection)

Formation: Two head couples, four in line, facing down the set between two side couples who face each other across the set. Several groups in each line.

**Down the center four in line
Turn as couples, come on back
Face the sides, right and left thru
Turn, now eight chain thru
All the way over, all the way back
Keep on chaining across the track
When you're straight you balance eight
Balance and circle left
One full turn, right and left home**
Heads again form a line between next side couples down the set.

FOLLOW

By Ralph Kinnane, Birmingham, Alakama

**Two and four right and left thru
Same ladies chain
Heads pass thru, gents turn back
Follow this girl to the right around one
Two ladies chain, turn this girl
Line up four
Ends star thru, pass thru
Gents turn back, follow this girl
Around one, two ladies chain
Turn this girl, line up four
Star left with the opposite two
Head gents lead single file
Gents turn back, Dixie grand
Right, left, right, left allemande**

SINGING CALL x

PRETTY MAID

By Earl Johnston, Vernon, Connecticut

Record: Grenn 12065, Flip instrumental by Earl Johnston

INTRO, BREAK and CLOSER

**Allemande left and an allemande thar, go right and left and star
Men in the middle the right hand in and star
Shoot the star a full turn around, give a right to the corner for a wrong way grand
Grand right and left the wrong way round
Box the gnat and then you do sa do her
Left allemande come home and promenade
You promenade along, you take her home
Oh that pretty maid**

FIGURE

**Heads move up and back then star thru
Do a Frontier whirl and circle four half way around with the outside two
Dive thru, square thru three hands and then
Allemande left the corner, do sa do around your own
The men star left three-quarters round the ring
Swing that corner lady then promenade again
Promenade along take her right on home
Oh that pretty maid**
SEQUENCE: Intro, Figure twice, Break, Figure twice and Closer

WORKS WELL

FOLDING SQUARES

By Bill Blinn, Orangevale, California

Bow to your partner, corner too
Two and four do a right and left thru
One and three a half sashay
Go up to the middle and back
Now square thru four hands round
Four hands round and when you're thru
Circle up four with the outside two
Ladies break and you make two lines
Up to the middle and back you're told
Then pass thru and the girls fold
Box the gnat and square thru
Four hands around and when you're thru
You're facing out, bend the line
Up to the middle and back
Pass thru and the boys fold
Then box the gnat and square thru
Four hands around and when you're thru
You're facing out, bend the line
Up to the middle and back
Pass thru and the girls fold
Then square thru four hands around
Four hands round and when you're thru
You're facing out, bend the line
Up to the middle and back
Then pass thru and wheel and deal
Center four square thru three hands round
Left square thru the outside two three hands
around
Those in the middle square thru three hands
around
Centers in, cast off three-quarters round
Then allemande left

EXPERIMENTAL DRILLS

Our offering this month is one that lends itself well to square dance choreography, resulting in some very smooth movements. Try the following examples of the Centers Run, Ends Run basic (see page 62) originated by Vern Smith of Dearborn, Michigan. The first four are Vern's, the balance are teaching examples by Willard Orlich.

Heads center and do sa do
All the way to an ocean wave
Rock forward and back, keep in time
Centers run, bend the line
*Box the gnat with your partner man
Pull on by, left allemande

or

*A right hand star and look out man
Allemande left

Heads square thru full around you do
Do sa do the outside two
Full around to an ocean wave
Rock it, have some fun
Hut - 2, centers run
Bend the line, left allemande

Here's one for those who use Curlique
Sides square thru full around
With the outside two curlique to an ocean wave
Rock forward and back and then swing thru
Rock forward and back then centers run
Wheel and deal, look out man

From an 8 dancer Thar position
Partner allemande thar
Back up men not too far
Stop the star, centers run
Promenade and have some fun
Heads wheel around, box the gnat
Cross trail thru, left allemande

Heads to the right and circle four
Head gents break and line up four
Forward eight and back like that
Pass thru, men turn back
Balance in line, centers run
Then bend the line
Forward eight and back so bold
Pass thru, ends fold, centers turn back
Dixie chain and on to the next, Dixie chain
Lady go left, gent go right, left allemande

Promenade, heads wheel around
Dixie style to an ocean wave and rock it
Ends run, cast off three-quarters around
Pass thru, wheel and deal
Double pass thru, U turn back and substitute
Box the gnat and change hands, allemande left

Head couples half sashay
Circle up eight while you're that way
All four men half square thru
Do sa do to an ocean wave and balance
Boys run, Frontier whirl
Wheel across still not done
Pass thru, the girls run
It's an ocean wave and balance
Swing left three-quarters round
You've got a new wave, boys run
Wheel and deal then do sa do
All the way round to an ocean wave
Girls run, all turn back
Wheel across still not done
Wheel and deal and then star thru
Two ladies chain across
Then down the line two ladies chain
Face those two and cross trail thru
Allemande left

Willard points out that this figure demonstrates variations which may be used to provide still greater versatility in the use of this basic. Boys may run or girls may run even tho they are not centers or ends. Also the run figure may be used to form an ocean wave.

REPLACE THOSE TWO

By Bob Page, Hayward, California

First and third pass thru, around one line up four
Star thru, substitute, star thru, right and left thru
Cross trail around one, line up four
Pass thru, ends cross over, centers turn alone,
line up four
Star thru, substitute, star thru, right and left thru
Cross trail around one, line up four
Pass thru, ends cross over, centers turn alone,
line up four
Star thru, substitute, star thru, right and left thru
Cross trail thru, allemande left

ANY ONE COUPLE

By Doug Johnston, Reseda, California

Any two couples across from you
Go right and left thru, turn those two
Those who didn't pass thru
Separate, behind those two you stand
Forward eight and back with you
Substitute, inside two star thru
Any one couple face your corner
Box the gnat, square your sets just like that
Now any one couple go down the middle
Split one couple around one and make a line
Forward up and back that way
Line of four whirl away a half sashay
Go into the middle and bend the line
Square thru three-quarters round
Right, left, right, allemande left

FAVA

By Nonie Moglia, Castro Valley, California

One and three go into the middle with a right
hand star

Back by the left but not too far
Pick up corner with an arm around
Star promenade go round the town
Back right out, form a ring
Circle left till you hear me sing
Four gents go up to the middle and back
Do sa do all the way around, ocean wave
Rock it up and back with you
Swing thru, don't stop, do it twice
Rock it up and back you sail
Now cross trail, allemande left

SUDSY

HOME BREW

By Ray Vierra, Concord, California

Heads right and left thru
Now star thru, pass thru
Do sa do the outside two all the way around
Make an ocean wave, rock it up and back
Pass thru, U turn back, box the gnat
Right and left thru the other way back
Square thru four hands around the world
Face on out, Frontier whirl, pass thru
Wheel and deal, do a double pass thru
Face your partner, back out to a ring
Circle left, four gents go forward and back
Now cross trail round one, gals pass thru
Star thru and promenade
Heads wheel around, right and left thru
Cross trail, gents star right
Girls promenade twice around
Second time pass her by
Left allemande

NEBRASKA DIXIE

By Mal Minshall, Sidney, Nebraska

All four ladies chain, a grand chain four
Now turn 'em boys we'll dance some more
Now two and four go right and left thru
Turn your girl like you always do
One and three you square thru
Four hands around in the middle you do
Now do a Dixie chain with the outside two
The lady goes left, gent goes right
Stick out a hand, left allemande

WAVE AND SWING

By Benny Gervais, Washington, D.C.

Heads go forward and back with you
Forward again and half square thru
Do sa do with the outside two
Ocean wave is what you do
Rock it up and back like that
Swing thru right after that
Rock it up and back, box the gnat
Right and left thru and turn your Sue
Now star thru and pass thru
On to the next, do sa do to an ocean wave
Rock it up and back
Swing thru right after that
Rock it up and back, box the gnat
Right and left thru and turn your sue
Star thru, dive thru
Square thru three-quarters round
Don't just stand, left allemande
Right and left grand

TRICKY

STARS

By Art Miller, Anaheim, California

Promenade and don't slow down
First and third wheel around
Right hand star
Once around and a little bit more
Head gent and the girl behind
Star left in the middle to the other side
Star right, same two
Star left in the middle to the other side
Star right, same two into the middle
Sides follow, eight hand left hand star
Back by the right, girls step out and backtrack
Corners all two hand left hand star
Once and a half
Take the next and promenade

SINGING CALL x

DREAM TRAIN

By Marshall Flippo, Abilene, Texas

Record: Blue Star 1730, Flip instrumental by
Marshall Flippo

INTRO, BREAK and ENDING

Allemande left your corner, turn a right hand
round your own

Gents star left, three-quarters round you roam
Star thru, California twirl, promenade this girl
go walking round the world

Back right out, join up hands circle round
the ring

You whirl away, with your partner you swing
You promenade her, take her home and serenade
her

On that dream, dream train

FIGURE

Allemande your corner, do sa do go back to back
Head men and corner go forward up and back
Right hand star, you turn it round tonight
Turn partner by the left, your corner by the right
See saw, walk around your partners all
Four ladies chain three-quarters round the hall
You promenade her, take her home and serenade
her

On your dream, dream train

SEQUENCE: Intro, Figure twice, Break, Figure
twice and Closer

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(Letters continued from page 3)

the Land of Plenty, plenty of square dancing, that is. My subscription paid off two-fold when recently I made a trip to New York City and was treated to some of the best dancing in that area, all thru a telephone contact in the March Sets in Order . . .

Bruce Snider
Agana, Guam

Dear Editor:

A short note to take care of the many inquiries. Thankfully we all came through the earthquake without a scratch. We were about 3 blocks from the devastated school building that was shown in the news pictures . . . Maybe this note in Sets in Order will let everyone know we are okay . . .

Jimmy Carney
Anchorage, Alaska

Dear Editor:

. . . I'd like to state my personal opinion of using hymns and spirituals for singing calls. I think it is very poor taste with all the good tunes otherwise available to be used. *Why* do we have to resort to the use of hymns? When I know a caller is going to call a "religious"

call, I definitely sit out. Such calls as, "I Saw the Light," "Glory Hallelujah," etc., are *not* for square dance purposes, I feel.

Lena Curtis
Burkburnett, Texas

This brings up a very interesting point for future conversation—is there disrespect intended by the use of tunes such as those mentioned? With the number of churches sponsoring square dances today and considering the high regard that church people place on our activity, it may not be completely unfitting that some of the tunes and even some of the words used in the square dance calls are expressing a similar feeling to those for which the churches stand. If there is an element of disrespect, that's one thing. But if people enjoying each other, taking each other's hand as they move around a square and meeting together for the best type of fellowship possible, is anything but a step in the right direction, then we are greatly surprised. We'd be interested in hearing the viewpoints of others on this. —Editor

Dear Editor:

Recently I noticed in my favorite square dance magazine a list of news-letters, etc. that you had listed that were being put out throughout the United States. I am enclosing a copy of my monthly news-letter, Square Your Sets,



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which I send to my club members and to several other places throughout the U.S. and Canada. It deals primarily with club news and some state and national events of interest to us locally. I started sending it out in September, 1952, so you can see that come September, 1964, it will be 12 years old.

Clyde V. Jones

San Antonio, Texas

Our collection of square dance publications received here each month is now over the hundred mark. We are more than delighted to receive your publication whether it's large or small

and we do read every copy. We also have a permanent file of square dance publications that covers quite a wide period of time and we'll include your news sheet or magazine if you'd like to send it to us.

—Editor

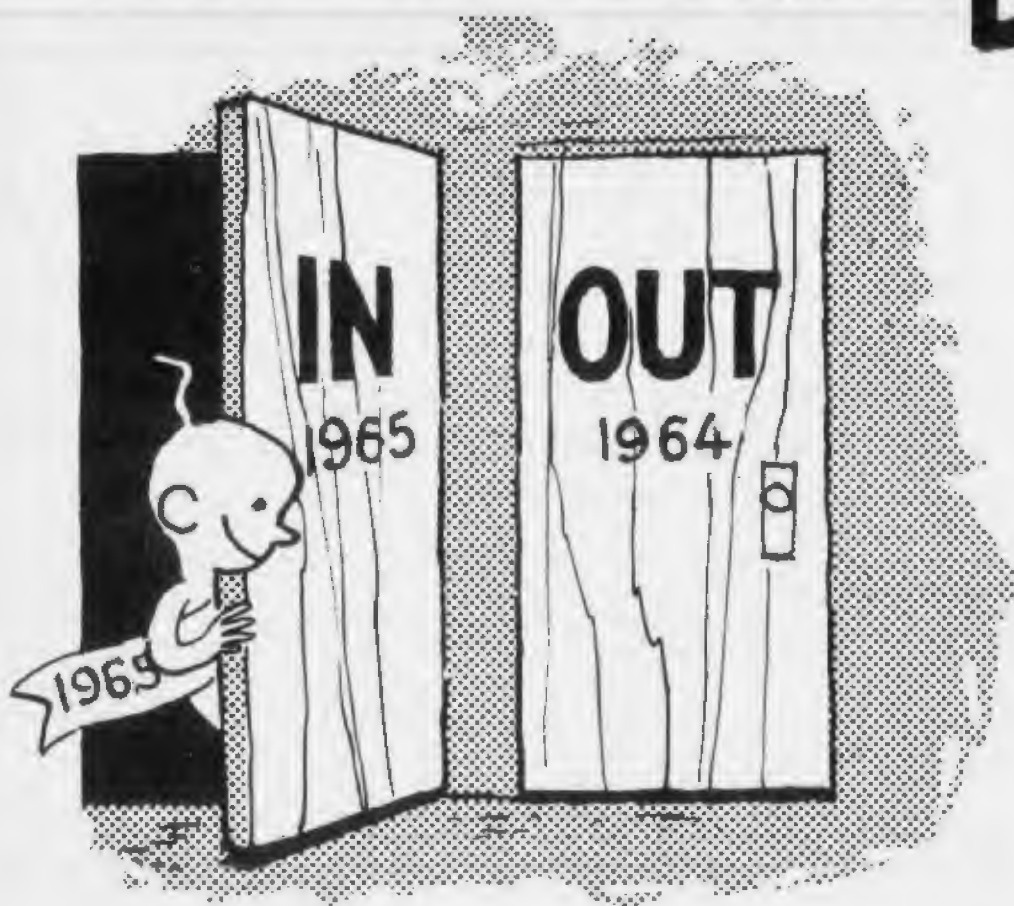
Dear Editor:

I have been receiving Sets in Order magazine for the past five years and would like to compliment you on having, in my opinion, the best magazine I have ever read. I especially like your editorials, your Record Reviews, your Workshop and also the list of the currently best selling records around the country. Sets in

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Ronnie Burrington
Lead, South Dakota

Dear Editor:

...I feel *every* dancer as well as caller should have Sets in Order...

Ed Burlingame
Milford, Dela.

Much thanks for the kind words. Evidently other square dancers are feeling the same way and are helping us to reach new subscriber-readers. Within the last year, Sets in Order sub-

scriptions have increased considerably and this means only one thing, a bigger and continually improving Official Magazine of Square Dancing.
—Editor

Dear Editor:

...I'll tell you again and again—I think your magazine is *tops!*

Edna Manson
Cherry Valley, Ill.

Dear Editor:

The Summer Dance Listings (June S.I.O.) are a nice service Sets in Order is doing for square dancers. We go Northwest every year

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and would surely like to know where and when some of the clubs dance along the way...

Mrs. Ray Eppler, Laramie, Wyo.

LOTS OF SUMMER DANCING

Information for summer dance schedules which were featured in June Sets in Order poured in long after the deadline. Here are a few August dates which may still be helpful:

Aurora, Colo.—Square Pegs—Tuesdays—Tennis courts. *Central City, Colo.*—Saturdays thru Aug. 29—Williams Stables. *Colorado Springs*—Beaus & Belles—2nd & 4th Mons.—The Car-

riage Stop. *Denver, Colo.*—Scuffed Shoes—Aug. 15—Rainbow Trailer Court. *Lyons, Colo.*—Red Rock Ramblers—Saturdays—High School Gym.

Free public square dances in the Pikes Peak Region of Colorado will be held Mondays on the Terrace of the Broadmoor Hotel, Colo. Springs; Tuesdays at Manitou Springs Memorial Hall; Wednesdays at Bancroft Park; Thursdays at Acacia Park; Fridays at Manitou; Saturdays in the Community Bldg., Green Mountain Falls, Colo.

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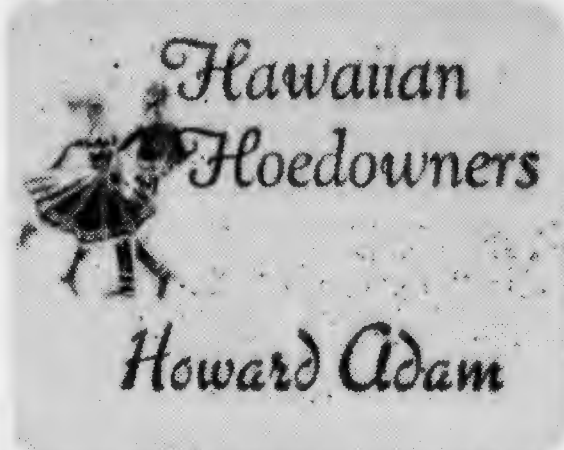
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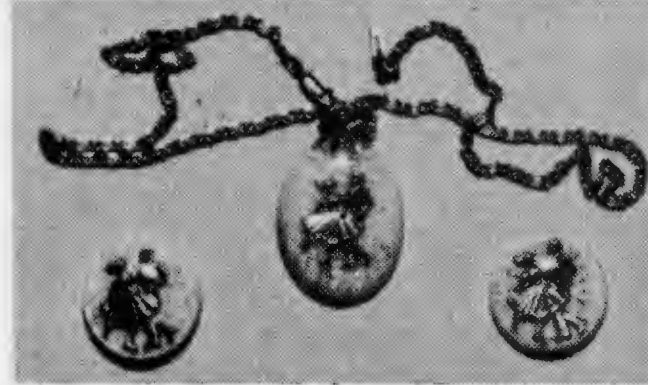


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Blackfoot, Ida.—Calico & Jeans—Wednesdays—Mangums Barn. *Chicago, Ill.*—Merry Makers—Tuesdays—Merrimac Park, Irving Park Road. *Peoria, Ill.*—Wabco Squares—2nd & 4th Saturdays—Grandview Park Pavilion.

Junction City, Kansas—Buckles & Bows—American Legion Hall—Aug. 15. *Cadillac, Mich.*—High Steppers—1st Thurs., 3rd Sat.—

Franklin School. *Houghton Lake, Mich.*—Ripples & Waves—2nd & 4th Fridays—High School.

Hastings, Nebr.—Westernaires—2nd & 4th Saturdays—Prospect Park Pavilion. *Omaha*—Saturdays—Miller Park. *Sidney, Nebr.*—Prairie Schooners—1st & 3rd Sat.—Safeway Parking Lot, W. Hiway 30.

Asbury Park, N.J.—Saturdays—Hayloft. *Syracuse, N.Y.*—Pairs 'n' Squares—Thursdays—Mid-Town Plaza. *Alva, Okla.*—Merry Mixers—4th Sat.—Alva H.S. Cafeteria. *Jamestown, R.I.*—Young Old Timers—Saturdays—Holiday Lanes.

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The CALLER OF THE MONTH



Jack May—Toledo, Ohio

THERE'S A TOUCH of sophistication in the background of Jack May. He was entertaining in Toledo night clubs with both Hawaiian steel guitar and Spanish guitar when he saw an ad for a Callers Class in the local paper. He thought something like this might add to his versatility so he went down to the YMCA to enroll. He found he had to learn to dance first so he promptly went home, fetched his wife Lil and they both went down and enrolled.

Jack was a music teacher at one phase of his career and entertained over radio stations in Toledo and in Philadelphia. All of this added up to being caught in the square dance movement with the guitars almost forgotten. He called his first dance on New Year's Eve, four months after the Callers Class.

So he could practice calling, Jack organized his May Dancers in 1956. He still has it; members are willing guinea pigs to try new figures so he can evaluate them. Many of the original dancers are still with the club.

Never a year goes by but what Jack teaches at least 10 or 12 sets of beginners thru the Sun Oil and Toledo Edison Recreation Assns.

(Please turn the page)

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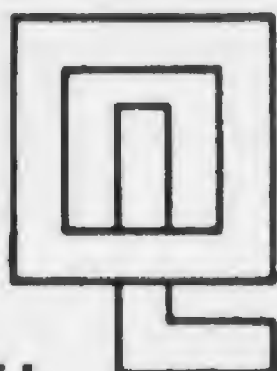
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Jack also calls regularly for 7 clubs in the area.

About 90% of Jack's calling is done within
a radius of 35 miles or so around Toledo. Occa-
sionally he reaches out a little further and
enjoys meeting new groups. He has served at
several square dance camps in the Midwest
and on the East Coast and was Vice-President
of the Toledo Area Square Dance Callers' Assn.

By trade Jack is an electrician. He and Lil
work as a team — she doing the booking; he
doing the calling. They have two sons, a
daughter and a grand-daughter. Jack wants to

be part of any move that is good for the
progress of square dancing and refuses to be
part of anything that will hurt it.

(Date Book, continued from page 5)

Aug. 29—1st Prairie Schooners Anniv. Dance
4-H Bldg., Co. Fgds., Sidney, Nebr.

Aug. 29—Panhandle Assn. S/D Jamboree
Natl. Guard Armory, Amarillo, Texas

Aug. 29—Moonlight Squarenade

Mohawk Park Pavil., Brantford, Ont., Can.

Aug. 29-30—5th Ann. Ill. S/D Callers' Assn.
Inst., Leland Hotel, Springfield, Ill.

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ED AND ANN BODINE must be in almost constant awareness of the "sound of music," for not only are they busy with square and round dancing but both work for R.C.A. in New Jersey.

It was in 1953 that the Bodines were introduced to square dancing. An exposure to rounds soon followed and their love of this phase must have been very apparent for the president of the Park Promenaders Club of New Jersey requested them to teach at the club. They have fulfilled this happy assignment ever since.

Ed cues the rounds at the "Park" dances and, with Ann teaches at the club dances. They also have two basic round dance groups each year and have had a fine Friday night club in existence since 1955.

Much of their pleasure comes from attending dance institutes with a special emphasis on round dancing and they have themselves been staff members for four years at the Pocono Mountain Dance Week-End. In October they will serve at the fifth such week-end. They have also been on the staff of the Delaware Valley Convention, held in Philadelphia, for the two years since its birth and have had

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—Anne and Pat Sheeran

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The information they seek is: the name of the restaurant, address and name of the owner (or manager), along with the square or round

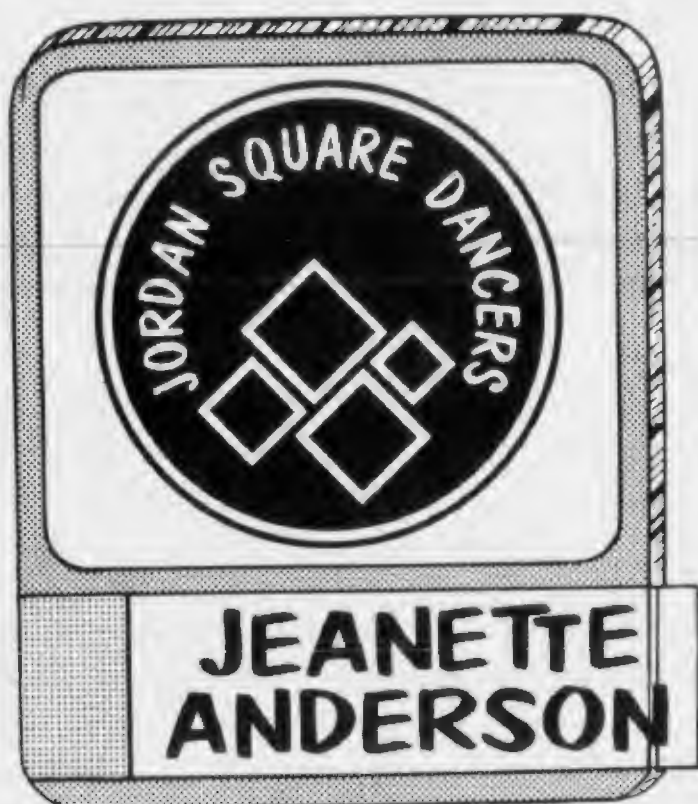
dance club contact recommending them. Ideas from Sets in Order readers will be welcomed. Write Tom Fitzgerald, National Vagabonds, 1127 Hazelwood, S.E., Warren, Ohio 44484.

TO THE WHITMAN WHIRL-AWAYS

By Deborah Carlson (9 years old)
Marquette, Mich.

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And if you haven't tried it, you should, you know.

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***Sets in Order* RECORDS**

(On the Record continued from page 6)

ing. Dancers have to be on their toes as the dance is close timed. Rating: ☆☆

WILD OVER YOU — Hi-Hat 308*

Key: G **Tempo: 128** **Range: High HC**
Callers: Ray & Joel Orme **Low LB**
Music: Western 2/4 — Guitar, Accordion, Vibes, Bass-Guitar, Drums

Synopsis: Complete call printed in Workshop

Comment: Music has a good driving beat and tune is smooth and easy to sing. Dance patterns are well timed and interesting.

Rating: Record is produced by the reviewer.

PRETTY MAID — Grenn 12065*

Key: A flat **Tempo: 130** **Range: High HC**
Caller: Earl Johnston **Low LC**
Music: Standard 2/4 — Accordion, Clarinet, Banjo, Drums, Bass

Synopsis: Complete call printed in Workshop

Comment: Tune is good and music is well played. The melody is "Pagan Love Song." The dance patterns are not difficult but are fast moving and interesting. Word meter of the call is a little busy but callers can adjust to suit.

Rating: ☆☆☆+

WHY DO THEY ALWAYS SAY NO — Windsor 4830*

Key: A **Tempo: 135** **Range: High HD**
Caller: Max Forsyth **Low LE**
Music: Standard 2/4 — Trumpet, Clarinet, Piano, Drums, Guitar, Bass, Trombone, Accordion

Synopsis: Complete call printed in Workshop

Comment: Well played music and a good tune. Dance patterns are conventional, interesting and not difficult to call. Callers may have to work on the meter of words and tempo is faster than usually found on this label.

Rating: ☆☆☆

DREAM TRAIN — Blue Star 1730*

Key: F **Tempo: 124** **Range: High HC**
Caller: Marshall Flippo **Low LC**
Music: Western 2/4 — Accordion, Piano, Guitar, Bass-Guitar, Drums, Bass

Synopsis: Complete call printed in Workshop

Comment: Tune is good and music is adequate. Dance patterns are conventional and smooth flowing with good timing. Word meter will need some adjustment. Tempo of dance is slow. Some increase in speed may be advisable.

Rating: ☆☆☆+

MR. IN-BETWEEN — Prairie 1004

Key: C **Tempo: 133** **Range: High HA**
Caller: Al Horn **Low LC**

Music: Western 4/4 — Accordion and Guitars

Synopsis: (Break) Circle — allemande — partner right — men star left — star promenade — girls backtrack, right and left grand — promenade. (Figure) Ladies chain — heads up and back — whirlaway — star thru — arch — sides dive thru — circle 1/2 — pass thru — round one to a line — up and back — box the gnat — right and left thru — circle — allemande — swing

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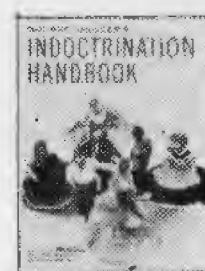
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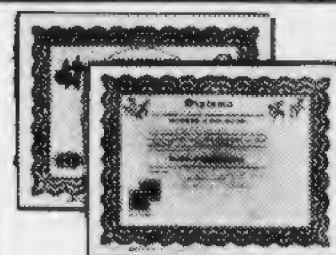
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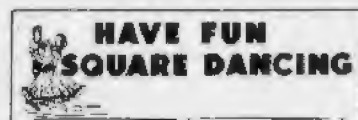
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— promenade — girls backtrack — partner
right — allemande — promenade.
Comment: Music has very little depth and rhythm
is difficult to follow. Dance patterns are con-
ventional with good timing and meter. Tempo
is faster than the record sounds and the tune
is recorded in a key that's easy to sing.

Rating: ☆+

ONCE AGAIN — MacGregor 1028

Key: E flat Tempo: 128 Range: High HB
 Caller: Bob Van Antwerp Low LB

Music: Western 2/4 — Accordion, Guitar, Celeste,
Bass-Guitar, Drums, Bass

Synopsis: (Break) Corner do sa do — see saw —
men star right — partner left — corner right —
partner left, roll promenade — swing. (Figure)
Heads promenade half — cross trail — U turn
back — left square thru — left hand star once
around — allemande — pass partner — swing
next — promenade — swing.

Comment: Music is well played and tune is good.
Patterns are interesting but may need some
instruction for newer dancers. Recorded in a
slightly lower key than most of Bob's dances
(for the better).
Rating: ☆☆☆

WAIT FOR THE WAGON — Bogan 1174

Key: A Tempo: 132 Range: High HC
 Caller: Joe Robertson Low LA

Music: Western 2/4 — Accordion, Piano, Banjo,
Drums, Bass

Synopsis: (Break) Bow to corner — partner swing
— ladies promenade — do sa do — circle —
allemande — weave — promenade. (Figure)
Around corner — partner swing — heads prom-

CURRENT BEST SELLERS

Thirty-five dealers of Square and Round
Dance records in key cities throughout the
United States and Canada were canvassed
to find just what records were selling in
their individual areas. The following lists
were made up from the results of that sur-
vey as tabulated in mid-July.

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| | |
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| Hello Dolly | Blue Star 1729 |
| Understand Your Man | MacGregor 1020 |
| Blue Moon of Kentucky | Blue Star 1719 |
| Rainbow Round My | Kalox 1033 |
| Shoulder | |
| Happy Life | Kalox 1032 |

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enads half — right and left thru — lead right and circle to line — up and back — square thru — corner swing — promenade.

Comment: Music is quite standard and tune is familiar. Melody has quite wide range with large tone jumps. Conventional patterns, timing and meter. Rating: ☆☆

BRIGHTEN THE CORNER — Blue Star 1732

Key: C **Tempo:** 124 **Range:** High HC
Caller: Andy Andrus **Low LC**

Music: Western 2/4 — Banjo, Accordion, Piano, Drums, Bass

Synopsis: (Break) Corner do sa do — see saw — circle — gents star right — star promenade — girls turn back, allemande — weave — promenade. (Figure) Heads up and back — square thru — star thru — pass thru — wheel and deal — double pass thru — first left, next right — star thru — pass thru — frontier whirl — corner swing — promenade.

Comment: Music is standard and tune sounds a bit like an old time hymn. Dance patterns are close timed and interesting and though the basic tempo is slow dancers are kept on the move. Rating: ☆☆

NEW ORLEANS — Lore 1066

Key: E **Tempo:** 127 **Range:** High HE
Caller: Bob Arnold **Low LB**

Music: Western 2/4 — Piano, Guitar, Accordion, Drums, Bass

Synopsis: (Break) Around corner — partner do

paso — roll promenade — swing. (Figure) Heads square thru $\frac{3}{4}$ — California twirl — right and left thru — cross trail — corner swing — promenade — one and three wheel — star thru — square thru $\frac{3}{4}$ — allemande — promenade — swing.

Comment: Music is standard but tune has extremely wide range and has a minor flavor. Dance patterns are interesting. Good singers who can handle the voice range could do a good job on this. Rating: ☆☆

GOOD NIGHT LADIES — Top 25079

Key: F **Tempo:** 132 **Range:** High HC
Caller: Stan Burdick **Low LC**

Music: Standard 2/4 — Banjo, Guitar, Accordion, Bass

Synopsis: (Break) Allemande — forward right, left to a thar star — shoot star to alamo balance — turn by right — balance — left pull by — promenade partner — ladies chain — chain back. (Figure) Heads right and left thru — same ladies chain $\frac{3}{4}$ — whirlaway — lines pass thru — U turn back — girls divide around one man — men face left, swing — promenade.

Comment: A well written call to a difficult tune to handle. Music is thin but well played. Dance patterns are interesting. Rating: ☆☆

TIMBER I'M FALLING — MacGregor 1029

Key: F **Tempo:** 128 **Range:** High HC
Caller: Chuck Raley **Low LC**

Music: Western 2/4 — Accordion, Guitar, Bass, Drums



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Synopsis: Circle — reverse, single file — girls back track — box the gnat — pull by — allemande — weave — do sa do — promenade. (Figure) Heads up and back — square thru 3/4 — separate round one — do sa do — box the gnat — star right — allemande — do sa do — corner swing — promenade.

Comment: Tune lacks interest and music is thin for this label. Dance patterns are conventional with good timing. Rating: ☆+

CARELESS LOVE — Blue Star 1731

Key: F **Tempo:** 128 **Range:** High HD

Caller: Andy Andrus **Low LC**

Music: Western 2/4 — Saxophone, Guitar, Piano, Drums, Bass

Synopsis: Ladies chain — chain back — do paso — allemande thar — slip clutch — allemande — weave — promenade. (Figure) Heads promenade half — sides square thru — circle four to a line — up and back — right and left thru — pass thru — wheel and deal — centers pass thru — swing — promenade — swing.

Comment: Music is standard for this label. Tune is 16 measures long and is repeated for each dance pattern. The melody is familiar and the dance patterns are conventional. Rating: ☆☆

KEEP THOSE CARDS AND LETTERS COMING IN — MacGregor 1031

Key: E flat **Tempo:** 126 **Range:** High HE

Caller: Don Stewart **Low LE**

Music: Western 2/4 — Accordion, Guitar, Piano, Bass Drums

Synopsis: (Break) Allemande — fwd 2 for a thar star — swing left, full turn and 1/4 more — alamo style — up and back — swing thru — up and back — allemande — promenade. (Figure) Ladies chain — sides right and left thru — heads star thru — double pass thru — centers in, cast off 3/4 — ends star thru — allemande — pass one — do sa do — promenade.

Comment: Music is well played but tune lacks excitement and the recording is in a very high key. Very few callers will be able to reach the high notes with comfort. Dance patterns are conventional. Rating: ☆+

LUCKY STAR — Top 25082

Key: F **Tempo:** 125 **Range:** High HC

Caller: Dick Jones **Low LC**

Music: Standard 2/4 — Saxophone, Banjo, Vibes, Bass, Guitar

Synopsis: Triple allemande — grand right and left — box the gnat — girls star left — box the gnat — do sa do — promenade — swing. (Figure) Heads up and back — right and left thru — pass thru — turn left — sides pass thru — left hand star, full turn — men to middle star right — girls promenade — pass 'em once — turn her left — corner swing — promenade.

Comment: Good music, well recorded. Tune moves up and down one full octave at a jump but is a familiar one. Dance patterns are well done but the "triple allemande" in the break may cause confusion in some areas.

Rating: ☆☆

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TROUBLE IN MY ARMS — Bogan 1175**Key:** F **Tempo:** 124 **Range:** High HD**Caller:** Billy Dittmore **Low LE****Music:** Western 2/4 — Guitar, Piano, Drums, Bass, Accordion**Synopsis:** (Break) Allemande — partner right — gents star left — reverse to star right — allemande — weave — do sa do — promenade. (Figure) Head ladies chain — heads cross trail — do sa do with sides — ocean wave — all 8 circulate — up and back — swing thru — rock up and back — box the gnat — pull by — allemande — pass one — promenade.**Comment:** Well written patterns with good timing. The music is standard for this label but the tune is very difficult to learn and lacks excitement due to odd tone changes.

Rating: ☆+

HOWDY NEIGHBOR — Bogan 1176**Key:** F **Tempo:** 126 **Range:** High HC**Caller:** Billy Dittmore **Low LC****Music:** Western 2/4 — Piano, Banjo, Accordion, Drums, Bass**Synopsis:** (Break) Around corner — see saw — gents star right — allemande — fwd right, left — turn back one — swing — allemande — right and left grand — do sa do — promenade — swing. (Figure) Heads up and back — roll half sashay — pass thru — round one to a line — up and back — pass thru — bend the line — square thru — corner right, pull by — allemande — pass one — box the gnat — pull by

— allemande — promenade — swing.

Comment: Music is standard for this label. Tune lead is very weak during first chorus. Dance patterns are conventional, fast moving, well timed. Rating: ☆☆**HOW I CRIED — Longhorn 139****Key:** B flat **Tempo:** 128 **Range:** High HC**Caller:** Vern Smith **Low LC****Music:** Western 2/4 — Guitar, Banjo, Piano, Violin, Drums, Bass**Synopsis:** (Break) Around corner — see saw — circle — allemande — right, left for thar star — slip clutch — pass one — allemande — right and left grand — promenade. (Figure) Heads up and back — whirlaway — box the gnat — right and left thru — star thru — pass thru — star thru — cross trail — skip one — allemande — do sa do — corner swing — promenade.**Comment:** A good country tune well played. Dance patterns are well timed and conventional. Rating: ☆☆**PLENTY OF MONEY AND YOU — Windsor 4831****Key:** C **Tempo:** 128 **Range:** High HC**Caller:** Bruce Johnson **Low LC****Music:** Standard 2/4 — Violin, Organ, Drums, Accordion, Bass Clarinet**Synopsis:** (Break) Circle — allemande — grand right and left — swing — corner do sa do — see saw — allemande — promenade. (Figure) Ladies up and back — gents star across turn opposite left for thar star — throw in clutch —**enjoy a GLORIOUS AUTUMN****SQUARE DANCE VACATION at Beautiful****DUPONT LODGE IN CUMBERLAND FALLS STATE PARK****OCTOBER 19th TO 24th, 1964****Enjoy SQUARES, ROUNDS, AFTERPARTIES and SPECIAL EVENTS****with widely experienced Institute Callers and Teachers**

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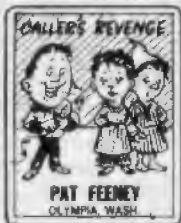
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Comment: A good tune, good instrumental and a good dance. This is a re-issue of an oldie but right in the modern style. Rating: ☆☆☆+

DON'T FORGET — MacGregor 1030

Key: G **Tempo: 124** **Range: High HC**

Caller: Bill Ball **Low LC**

Music: Western 2/4 — Accordion, Celeste, Guitar,



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Synopsis: (Break) Ladies promenade — do sa do — swing — men star left — box the gnat — pull by, allemande — do sa do — allemande — promenade. (Figure) Side ladies chain — heads star thru — pass thru — do sa do — swing star thru — roll away — bend the line — up and back — allemande — weave — promenade.

Comment: Though tune lacks excitement the music is good. The dance patterns are well written and interesting but not for novice dancers. Rating: ☆☆☆

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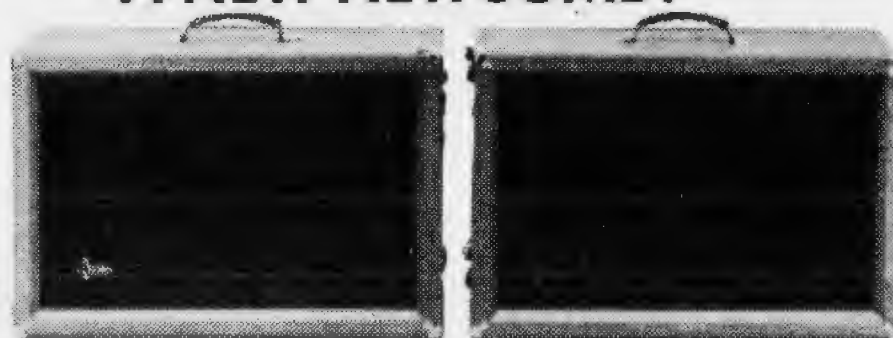
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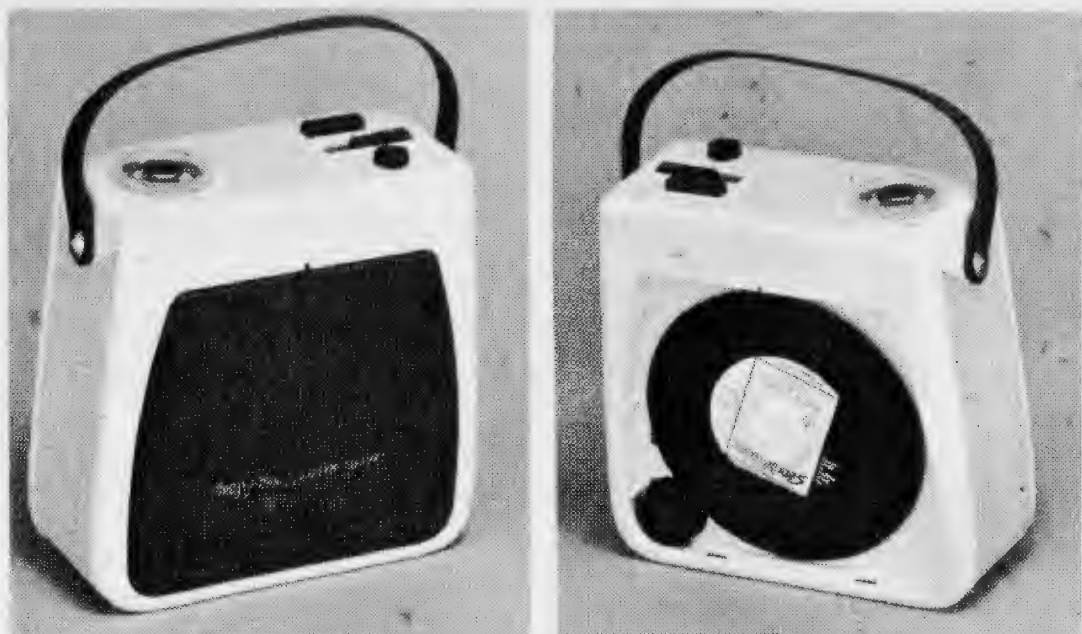
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Longhorn 140

Key: B flat Tempo: 132 Range: High HC

Caller: Harry Lackey Low LB

Music: Western 2/4 — Guitar, Banjo, Piano,
Vibes, Violin, Trumpet, Drums, Bass

Synopsis: (Break) Circle — roll away — circle —
ladies chain — roll away — swing next — alle-
mande — weave — promenade. (Figure) Heads
cross trail around one to a line — up and back
— right and left thru — 2 ladies chain — pass
thru — wheel and deal — centers square thru
3/4 — corner swing — allemande — promenade.

Comment: An acceptable tune and well played

music. Dance patterns are well timed and in-
teresting. Conventional patterns, lyrics and
meter. Rating: ☆☆

HOEDOWNS

STONE POINT — Windsor 4187

Key: G

Tempo: 130

Music: (Sundowners) Guitar, Violin, Banjo, Bass

POSSOM SOP — Flip side to the above

Music: (Sundowners) Violin, Banjo, Bass, Drums

Comment: A re-release of two traditional style
hoedowns. Possom Sop has a minor sound.

Rating: ☆+

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RAG MOP — Kalox 1035

Music: (Rhythm Outlaws) Organ, Guitar, Vibes, Bass, Drums

HAPPY RATTLE — Flip side to the above

Key: A **Tempo: 128**

Music: (Rhythm Outlaws) Guitar, Banjo, Piano, Drums, Trumpet, Vibes, Bass, Violin

Comment: Modern hoedowns with swing. Happy Rattle moves more smoothly and has better swing. **Rating: ☆☆☆+**

DON'T LET THE DEAL GO DOWN — Kalox 1034

Key: G **Tempo: 128**

Music: (Rhythm Outlaws) Guitar, Drums, Piano,

Bass, Violin

FAT BOY RAG — Flip side to the above

Key: G **Tempo: 126**

Music: (Rhythm Outlaws) Guitar, Piano, Violin, Drums, Bass, Banjo

Comment: More of the same series as the record listed above. Modern hoedowns with swing. **Rating: ☆☆☆**

ROUND DANCES

DIXIELAND TWO-STEP — Windsor 4696

Music: (Sundowners) Piano, Clarinet, Drums, Guitar, Bass, Baritone Sax

Choreographers: Pat and Lou Barbee

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Comment: A very easy two-step routine with several sections repeated. Music is an edited version of the square dance instrumental of "Basin Street Blues."

YOU FORGOT TO REMEMBER — Windsor 4696

Music: (Lofthouse) Saxophone, Trumpet, Trombone, Piano, Drums, Clarinet, Bass, Flute, Accordion

Choreographers: Peggy and Gerry Mace

Comment: Music is quite danceable and the waltz routine is interesting. Several sections are repeated.

HOOTEN-TOOT — Grenn 14063

Music: (Russ) Piano, Saxophone, Drums, Guitar,

Trumpet, Bass, Trombone

Choreographers: Hal and Dot Chambers

Comment: Interesting and well played music. The dance routine is 32 measures of interesting combinations of conventional steps. The last 8 measures of the dance is a repeat.

PIXIE — Flip side to the above

Music: (Russ) Trumpet, Saxophone, Guitar, Organ, Drums, Trombone

Choreographers: Glen and Beth McCleod

Comment: Music is in slow tempo and interesting. Dance takes advantage of every beat of music and moves quite well. Several short sections are repeated.

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ROUNDS OF THE MONTH

Round dances of the month as chosen in various areas add up something like this: In May the RDTA of So. Calif. chose Tic Toc Melody for square dancers; Adios Muchachos for round dancers. In the D.C. Area the R.D.T.C. chose Cry Baby (Easy); Kentucky Home (Int.); and Wondering (Adv.). The Toledo Callers, in Ohio, picked Cry Baby.

In June the R.D.T.C. of D.C. selected Tic Toc Melody (Easy); Cape Cod and (Roberts) Java (Int.); Green Door (Adv.). The Round

Dance Council of Fla. liked Lonesome Two-Step. The Mid-Atlantic Region on the East Coast chose Satin Doll for square dancers; When We Waltz for round dancers.

The RDTA of So. Calif. selected for July, Let Me Call You Sweetheart for square dancers; Green Door for round dancers. It would not be too easy to get a "direction" from the above choices, except that Cry Baby and Tic Toc Melody appear twice at the square dance level and Green Door twice as a more challenging dance.

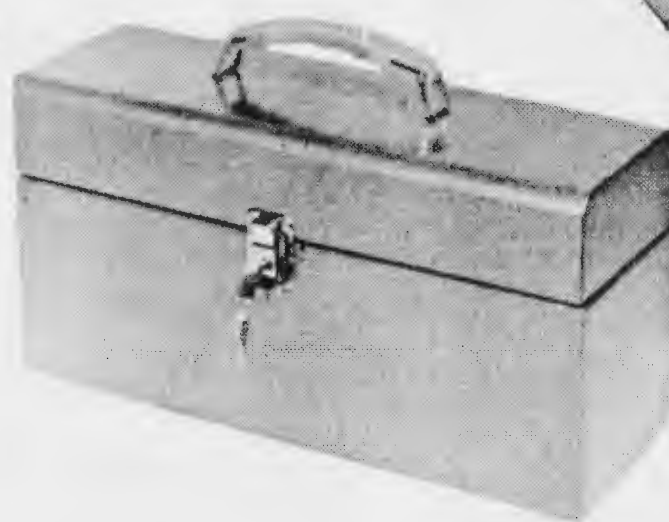
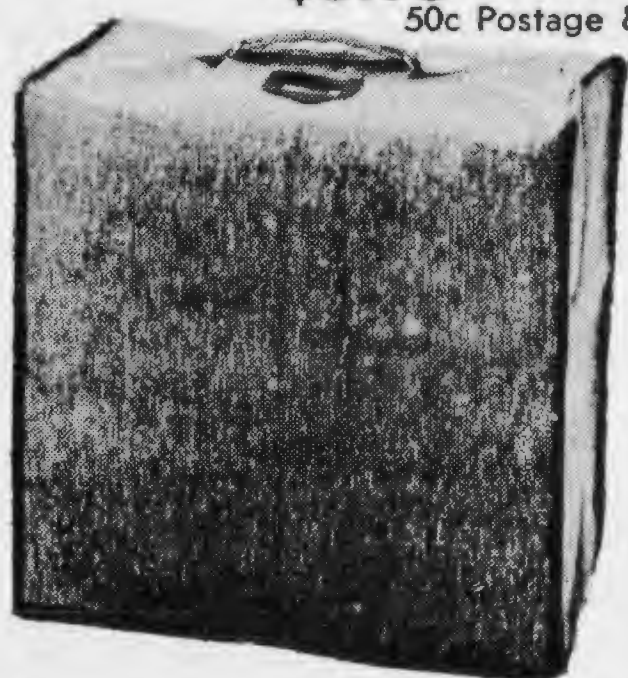
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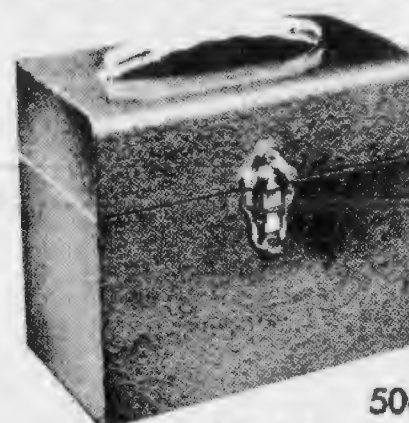
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EXPERIMENTAL LAB



A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

THERE SEEMS TO BE quite a bit of activity these days with the run figures, so it seems like a good time to present Vern Smith's description of the movement and try it out with some of our photographed dancers.

Centers Run, Ends Run by Vern Smith, Dearborn, Michigan

From a formation of four dancers in ocean wave position, centers run will indicate that the center two will walk around the nearest end person to finish facing in the same direction as the end person is facing, thus becoming the new end of a two-faced line. While the center person is walking around, the person on the end will maneuver slightly toward the center to fill the gap. Ends run indicates that those on the end will walk around the centers to finish facing in the direction they face and to form a two-faced line. During the action the centers will maneuver slightly away from the middle to allow room. These movements can also be done from an eight dancer "thar" position.

Our line of four dancers in "regular" ocean wave position (1) starts a centers run movement. In this example the two ladies in the center of the line move forward in a clockwise direction around the nearest end man (2) and complete the movement finishing in a two-faced line (3).

Starting from the same opening position (4) the ends (the two men) run by moving forward and in a clockwise direction around the nearest center person (5) to end in a two-faced line with the two men in the center (6). For some practice material on these two movements, please turn to page 36 in the Workshop.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.



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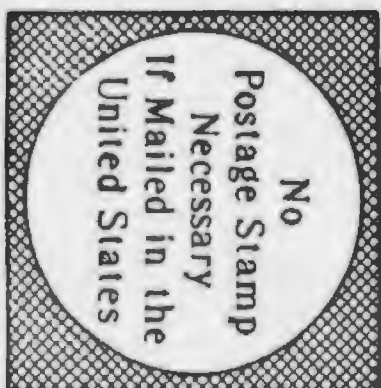
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